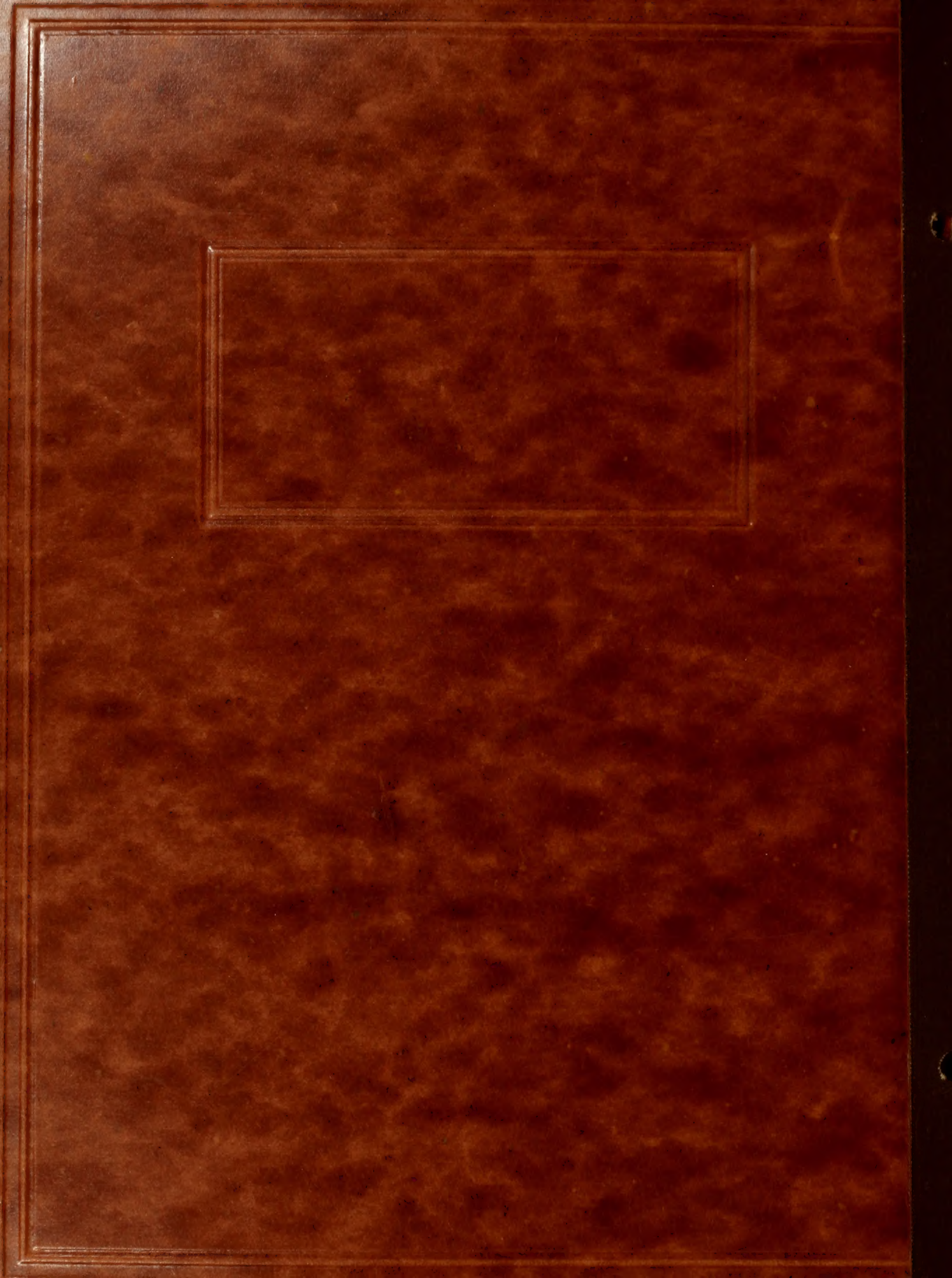


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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE INFLUENCE OF UNITED STATES HISTORY

FROM 1930 TO 1945 ON POPULAR

MUSIC

Submitted by

Ira Smith

(B.S. in B.A., Boston University, 1948)

submitted in partial fulfillment of the

requirements for the degree of

Master of Arts

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It has been said that the development of music follows the development of the world very closely, and that all the great movements of history are traceable to the causes which have influenced the art of the time, and the shaping of the destinies of governments and peoples. Following this line of thought, all social upheavals have been productive of creative musical effort. We have but to follow along in the history of our own country in modern times in order to see the truth of this statement.

Economic and social conditions affect art expression in many ways. The music of submerged peoples is unlike that of peoples having political freedom. Such occupations as fishing,

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Chapter I

INTRODUCTION

Statement of the problem.--This problem was chosen by the author for further study because he felt that a valuable field of study was being neglected. There have been relatively few studies made in this field, and the majority of the studies which have been made have not tried to show the existence of a correlation between music and history. They have, rather, been histories of music, with references to social and economic history being purely gratuitous.

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herding, spinning, and even blacksmithing have influenced songs and the rhythms of descriptive instrumental music. Every society upheaval, from the Crusades to the World War, has been an incentive to creative expression that has left in its wake songs and new types of instrumental compositions."¹

Origin of the problem.--The problem was suggested to the author as a novel approach to the study of history by various professors under whom he had studied. The entire problem will be treated from the point of view of ease in the teaching and learning of contemporary United States history, and should, therefore, be of help to teachers.

"The study of American history may give a pupil useful information, may equip him with sound and illuminating insight into the operation of social forces, may give him practice in the study habits and intellectual skills of accurate and systematic thinking, and may give him emotional predilections legitimately basic to 'the American dream'.

"There is evidence, however, that the study of American history has not resulted in the attainment of these outcomes on an overwhelming scale."²

It is one of the purposes of this study to help the teacher of American history in his efforts to give his

1. D. G. Fancier and C. C. Crawford, Teaching the Social Studies, Los Angeles: C. C. Crawford, 1932, p. 258.

2. Elements of the Social Studies Program, R.V. Hughes, (Ed.), American History in the Social Studies Curriculum, Howard E. Wilson, National Council for the Social Studies, Sixth Yearbook, Philadelphia: McKinley Publishing Company, 1936, p. 40.

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Studies of the problem.--The influence of contemporary history on the popular music of a period does not seem to have been studied adequately at any time. Many books have been written in this field, it is true, but only two seem to have treated the subject at all objectively. One of these books is the Variety Song Cavalcade by Dr. Julius Mattfeld. This was originally published in Variety's Radio Directory, Volume II, 1938-1939. At the present time (1949), Variety is republishing the work in serial form in its current issues.

The other is Dr. Sigmund Spaeth's A History of Popular Music in America, published in 1948 by Random House, New York.

These two are probably the only compilations of their kind as regards the chronological aspects of music familiar in the United States.

The methods of selection used in these two books are varied. Doctor Mattfeld's selections are based on the availability of records and discrimination in sorting out the songs. Doctor Spaeth uses as his bases of selection concentration on what is important historically, musically, or both; and what the average reader might consider important for either reference or reminder.

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Regardless of the basis of selection, both writers have included almost the same songs, although Mattfeld leans slightly more to the classical than does Spaeth.

To elucidate upon the discrimination which is necessary in sorting out the songs would probably require an essay studded with references to both musical and socio-economic history. It is a purpose of this study to correlate the music of the period under consideration with the history of the period under consideration insofar as such correlation is possible.

Background of the problem.--Changing periods in the history of the United States have brought about corresponding changes in the musical taste of the nation.

Popular music, more than any other type of music, may be quite expressive of the mood or feeling of the people on any given topic. Such feelings may be expressed in terms other than those which a student or teacher of history might expect, regardless of whether the topic under consideration is of temporary or lasting importance. For example, the song "Now's the Time To Fall In Love", although it does not mention deflation anywhere by that name, clearly indicates in its text that deflation was going on at the time.

It is a known fact that this type of music has acted as a mirror of national feeling on many topics of national

and international importance. For further evidence of this, one has only to consult any collection of songs which deals with the period just prior to World War II and the war itself. See, for example, pages 118 to 127 in this thesis.

This work will confine itself to the national, rather than the international aspects of American history, insofar as such confinement is possible.

"What America has sung in the century and three-quarters of its life is the people's own record of our history. Their songs are our richest folklore--an inexhaustible treasury of national possessions. The lyric voice of the land captures the civilization of each period far more accurately than do many of the supposedly more important arts."³

If such a statement seems all-inclusive, it is supported by Hugo Leichtentritt, who says:

"The state of general culture in a particular epoch is, in turn, dependent on the state of social life, on political history, the geographic conditions, and the language of a country."⁴

The lure of popular music is not confined only to adults. It also finds much popularity with children. Rachel Cotton, in an unpublished Master's thesis in 1940, says that every music teacher knows the appeal of the

3. Sigmund Spaeth, A History of Popular Music in America, New York: Random House, 1948, p. xiii.

4. Hugo Leichtentritt, Music, History, and Ideas, Cambridge: Harvard University Press, 1938, p. xi.

popular jazz and swing rhythms of the hour.⁵

In the same selection, Cotton goes on to tell how her pupils picked the various songs they liked to hear, such as "Old Folks at Home"; "When You Wish Upon a Star"; "Woodpecker's Song"; "Playmates"; "Auld Lang Syne"; "Scatterbrain"; "God Bless America"; "Three Little Fishes"; "Over the Rainbow"; "Little Sir Echo"; "Little Old Lady"; "Boo Hoo"; "Heigh-Ho"; and "Who's Afraid of the Big Bad Wolf?".⁶

Regardless of the musical merits of the songs, there are at least two interesting and significant songs in the list ("God Bless America" and "Who's Afraid of the Big Bad Wolf").

To be even more specific, practically every event that has affected this country during the period under consideration has been celebrated in song. The depression was memorialized in such songs as "Brother, Can You Spare a Dime" and "Who's Afraid of the Big Bad Wolf?", as well as by the misplaced "Happy Days Are Here Again" and "We're in the Money". The period of national defense is remembered through such songs as "God Bless America" and the war itself is remembered by a song such as "Remember Pearl

5. Rachel E. Cotton, Music Materials Suitable for Correlation with a Social Science Curriculum in the Junior High Schools, Boston University Graduate School, 1940, p. 40.

6. Ibid, p. 40.

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5. Rachel E. Cotton, Music Materials Suitable for Correlation with a Social Science Curriculum in the Junior High Schools, Boston University Graduate School, 1940, p.40.

6. Ibid, p. 40

Harbor", "We Did It Before and We Can Do It Again", and "Praise the Lord and Pass the Ammunition", to mention only a few.

Limitation of the study.---No period can be studied properly without first taking into consideration that period which has just passed. It has, therefore, been necessary for the author to include a bit of the history of the year 1929, from October onward.

This thesis is in no sense a history, nor should it be used as such. It treats of historical events, but in the sense only that these events influence the music of the times.

Division of the problem.---Purely as a matter of convenience rather than from any feeling of historical sense, the author has broken up the period into three parts, each of which will be treated in the chapters following.

The first part has been entitled "The Dark Years", and it will encompass the period starting with the depression.

The second part is entitled "The Pre-War Years", and covers those songs and events of importance from 1935 through 1939, the depth of the depression, the beginning of recovery, and the beginning of World War II in Europe.

The third part has been titled "The War Years", and

will cover the period of national defense and international war from 1940 to 1945.

It was necessary to limit the period under consideration to the decade and a half between 1930 and 1945 because the songwriters of the nation have been prolific in their output. For evidence of this, one has but to consult the bibliography of song titles at the end of this thesis. There are included some 1500 titles.

Research techniques and procedure.---In regard to the problem of research techniques and procedures to be followed, the problem has been divided into two parts, one part dealing with the research work on the music of the period, and the other with the historical background and developments.

There have been many sources for the musical background. The author has had interviews with leading disk jockeys in the area, since they would be the persons most likely to know about the popularity of a song.

Books dealing with the music of the period have also been consulted, as have song sheets, for the lyrics of some of the songs.

In the matter of the historical background intensive reading has been necessary. The best sources of information have been the magazines, Time, Life, and Newsweek.

Definition of terms.--Because this thesis will deal with certain types of music, a definition of these terms is necessary.

"Blues", like many other terms used in folk and popular music, has been the subject of much discussion. The best interpretation of the word is the simplest. People are said to have the blues when they are melancholy, and that is the fundamental mood of all blue music. According to Spaeth, the underlying sadness is emphasized by minor or flatted intervals in the scale.⁷

"Ragtime" is syncopation by accentuation of the off-beat and literally tearing the melody to pieces (hence, ragtime).⁸

"Jazz" carries the distortions of ragtime still further, affecting not only rhythm and melody, but harmony, tone color, and even form. A brief and practical definition of jazz would be "the distortion of the conventions of popular music".⁹

"Corn" refers to the conventional, commonplace, old-fashioned popular music which has generally been labeled

7. Spaeth, op. cit., p. 390

8. Ibid, p. 415

9. Ibid, p. 415

"corny", referring contemptuously to an apparently rural background.¹⁰

"Swing", originally little more than a commercial trademark, has generally been considered synonymous with "hot" jazz, which deals in more violent distortions than the "sweet" type of jazz.¹¹

This period starts with the beginning of the year 1930, but in order to understand more fully the effect of the times on the people, their music, and their government, it will be necessary to go back to the period which started in the late fall of 1929.

As early as the summer of 1929 many economists were warning friends to get out of the market as soon as possible. It seemed to them that the market could not go much higher without a disastrous collapse.

This feeling was not a general one among the people, however. Under the administration of President Coolidge a general feeling of over-optimism had been engendered. The people felt that the old virtues, such as thrift and economy, were on the way out. As far as they were con-

10. Ibid., p. 417

11. Spaseth, op. cit., p. 419

Spaseth, op. cit., p. 419. See also R. W. Morgan, Music in the Junior High School, New York: Silver Burdett Company, 1935, p. 138.

12
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worry concerning the future was fruitless, and that there

CHAPTER II

THE DARK YEARS (1930-1934)

All the reliable indexes were pointed upward toward an

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1. J. W. Beattie, O. McConathy, and R. V. Morgan, Music in the Junior High School, New York: Silver Burdett Company, 1938, p. 131.

other way to go but up. The people were convinced that worry concerning the future was fruitless, and that there could only be more production, more consumption, and, of course, more wealth. Depressions were a thing of the past. All the reliable indexes were pointed upward toward an even greater prosperity than the country was enjoying even then.

A possible contributory cause of the depression was the fact that there was so much buying on the installment plan, and so much high-pressure salesmanship. By 1929 manufacturers and dealers were spending \$2,000,000,000 per year in advertising, while 15% of all sales, both wholesale and retail, were on the installment plan. It has been estimated that at the onset of the depression the value of the outstanding installment paper was somewhere in the neighborhood of \$6,000,000,000. Even though the general rate of interest when an item was purchased was, on the average, 12% per year, the consumer did not worry because he believed that he could pay it out of his income.

It was also about this time that business became so concentrated that about 20% of all businesses of any type belonged to chain organizations. The little businessman was being squeezed out. Altogether, the situation was becoming very unhealthy.

It was shown in 1933 by an investigation carried on for the Senate Committee on Banking and Currency by Mr. Ferdinand Pecora that many industrialists played for the stock market and rigged prices on the Exchange for their own benefit through the manipulation of stock.

Table 1. Volume of Trading from 1920 to 1929²
(Millions of Shares)

Year	Shares
1920.....	223
1921.....	171
1922.....	260
1923.....	237
1924.....	282
1925.....	452
1926.....	449
1927.....	576
1928.....	920
1929.....	1124

The volume of trading was both a cause and an effect. Stocks were bought because prices were going up, and the prices were going up because stocks were being bought.

Table 2. Dollar Value of Common Stocks from
June 1924 to September 1929³

Year	Value
June, 1924.....	65.6
1925.....	85.1
1926.....	96.9
1927.....	114.0
1928.....	148.2
1929.....	191.0
September, 1929.....	216.1

2. Ralph V. Harlow, The Growth of the United States 1865-1943, Revised Edition, Volume II, New York: Henry Holt and Company, 1943, p. 515.

3. Ibid, p. 515

This period of prosperity lasted all through the Coolidge administrations. When finally Coolidge announced that he would not run again, it became necessary for the Republican Party to choose a candidate. Many intra-party issues arose, and there were many Republicans who were ready, willing, and able to accept the nomination, but it was tendered instead to a comparative newcomer in politics, Herbert Hoover.

The Democratic Party nominated as its candidate Alfred E. Smith, governor of the State of New York.

There was no real point at issue between the parties. Both favored Federal aid to agriculture, and generally, both stood for the same things. Hoover won the election due in some small part to the fact that Smith was a Catholic. For the first time the Republican Party broke the hitherto Democratic "Solid South".

Prosperity seemed to have taken up a permanent residence in the United States at this time, but there were many signs for those on the lookout that all was not well with the economy. Building, for instance, which is usually taken as a reliable barometer, had over-expanded by 1929. In 1921, the index year for the period, there was a construction expenditure of almost two billion dollars. By 1929 this expenditure had risen to almost three billion dollars.

It was also during this period of unparalleled prosperity that two new industries, both significant to this study, had developed.

One of these was the motion picture. The movies had been developed by Edison around 1895, and came into their own as an industry at the beginning of the present century. Since that time there have been but two significant developments in the industry, one of these being the introduction of sound about 1928, and the other being the use of color. So large had the industry become, and so firmly entrenched, that by 1929 there were 100,000,000 paid admissions weekly.

The second of these industries was the radio industry. By 1929 there were 9,000,000 sets in use in this country, representing a capital investment of almost \$850,000,000.

Not only had these new industries been developing, but there was also a strong bull market. Stocks hit an all-time high price on September 3, 1929, while a new record for buying and selling was established on the 24th of October, with 12,894,650 shares being either bought or sold. The result was a panic, since a sale of five million shares was considered extraordinary. Prices broke, and speculators tried to get out from under. On the 29th of October a new all-time high for

buying and selling was reached when 16,410,030 shares passed over the counter.

The net, and almost immediate, result was that many investors suddenly found themselves poverty-stricken. The market kept going down, and kept going down even further until the early 1930s.

The stock-market collapse was neither a depression in itself, nor was it one of the major causes. It served as evidence that the United States (and the rest of the world) had merely entered into the down-swing phase of the economic cycle. This is not an unusual occurrence. Harold U. Faulkner quotes W. C. Mitchell as saying:

"...the modern view is that crises are but one feature of recurrent 'business cycles'... A crisis is expected to be followed by a depression, the depression by a revival, the revival by prosperity, and prosperity by a new crisis."⁴

The depression which followed the stock-market collapse was different from any other depression that the United States had had, because it was a product of plenty rather than of want. It also lasted longer than any other depression--almost a decade. The depression brought the nation to a state of economic paralysis. The underlying causes of the depression would seem to be: (1) an unbalanced world economy; (2) abnormal business conditions;

4. Harold U. Faulkner, American Economic History, New York: Harper & Brothers Publishers, Fifth Edition, 1943, p. 638.

(3) unchecked inflation; (4) the wrong viewpoint on economic processes; and (5) overproduction. A contributing factor may have been the tariff policy of the nation, which by the provisions of the Hawley-Smoot tariff of 1930, had raised the rates on almost all imported articles between 34.3% and 48.92%.

President Hoover and the members of his cabinet tried to assure the public that the depression was merely a temporary setback of the nation's march forward. The president appealed to the rugged individualism of the people. In all his activities it soon became evident that Hoover did not believe in the expenditure of Federal funds to aid the needy and starving. As a remedy, he proposed that the government extend more credit to agriculture and to business. He also believed that a program of public works might be of some value in relieving unemployment.

The Reconstruction Finance Corporation was organized for the purpose of helping businesses which were struggling for existence in those perilous times. This organization was of some value in that it helped check deflation. This was in January, 1932.

No matter what was done to alleviate the situation, government revenue dropped steadily while its internal debt increased at an enormous rate.

By the time that 1932 rolled around, the spirit of the country was probably at a lower ebb than it had ever been before. Banks were commencing to fail in alarming numbers all over the country.

The Democrats had won the Congressional elections of 1930, and it soon became apparent that they would most likely capture the presidency in 1932.

When the Republican convention met in that year, it renominated Hoover and Curtis. The Democrats nominated Franklin D. Roosevelt for President and John N. Garner for Vice-President.

Pessimism was widespread. The Republicans changed their 1928 platform only slightly, and included planks calling for retention of the gold standard (although the major European nations had already gone off gold), and calling for protection of bank deposits by the Federal government. The stand of the Republicans on prohibition was inconclusive.

The Democrats, on the other hand, had a vital platform on which to campaign. The planks of their platform called for unemployment relief, a tariff for purposes of revenue only, reciprocal trade agreements with other nations, farm relief, a larger navy in the interests of national defense, the granting of independence to the Philippine Islands, and the repeal of the Eighteenth

Amendment. This last plank and the depression were the main points of the campaign. Hoover lost whatever chance he might have had of re-election when he allowed the use of gas, tanks, cavalry, and machine gun companies against the bonus army marchers in 1932.

The Democrats won the 1932 election overwhelmingly. The country had to have its confidence in itself re-established by some means, and the man to do it was Roosevelt. Bank holidays had been called as early as February, 1933, but these were purely local affairs. Immediately after his inauguration, President Roosevelt ordered a general closing effective throughout the country. At the same time, the stock and commodity exchanges of the nation were closed for ten days.

Prohibition had been one of the issues of the campaign. It was pointed out that under prohibition, crime and violence had increased manifold. Because of the passage of the Volstead Act, the legitimate dealer in hard liquors was replaced by the bootlegger and the gangster.

The Wickersham report in 1931 showed that a good part of the people were in favor of repeal, which was an admission that the "noble experiment" was an ignoble failure.

The Democratic platform in 1932 called for the out-

right repeal of the Eighteenth Amendment, while the Republican Party had a curious "wet-dry" platform, under the provisions of which those states which so desired could act as if the Eighteenth Amendment had been repealed, but the government was to remain in control in those states which decided to remain dry.

Quite apart from the fact that the country as a whole was in favor of repeal, there was another factor involved which made repeal rather attractive to the Federal and State governments. This was the need for revenue. So long as the Eighteenth Amendment stayed in effect, there was nothing that the government could do to realize the revenue that it so greatly desired. Accordingly, in March, 1933, the sale of 3.2 beer and wine was legalized effective as of the 22nd of April, 1933. Prohibition was finally ended as a national law when Utah became the 36th state to ratify the 21st amendment to the Constitution.

While Congress was in special session, the "New Deal" was set up and put into effect as soon as possible. One of the first things that the government did after it had ordered the closing of the banks was to allow business to raise its prices. This was done to stimulate buying as well as to cut the debt load of the Federal government.

According to the plans of the government, homeowners in danger of losing their homes would be able to apply

to the government-sponsored Home Owners Loan Corporation (HOLC) for relief.

Relief for farmers was provided under the provisions of the Agricultural Adjustment Act of 1933 (AAA).

Labor also came in for some help. According to the plans of the government, there was to be set up a minimum-wage-maximum-hour law, as well as social security for those who had reached the age of sixty-five and were unable to work. Labor was also given the guarantee under Section 7a of the National Industrial Recovery Act (NIRA) that it would be allowed to organize without fear of reprisal or interference from the employer.

Oddly enough, although Section 7a may not have been to the liking of the greater number and larger manufacturers, they nevertheless liked the NIRA (later NRA) because it allowed no price cutting, and the various manufacturing and commercial associations were allowed to formulate their own codes of fair business practices without interference from the government.

There was some complaint from organized labor because of the fact that prices were going up faster than wages. They also complained because the rise in employment was illusory. The increased employment was not due to any demand for production, but only to the shorter hours.

In addition to what has already been mentioned, the government went off the gold standard in 1933 in April. Just previous to going off the gold standard, the government launched a drive to collect gold of all sorts from the people of the country. The gold was bought and paid for in silver certificates. On the 9th of March, 1933, Congress gave the President power over all forms of money. On April 19, 1933, the export of gold was banned, to be followed in June by a ban on the export of silver. In June the Congress also banned the gold-payment clauses of monies and other private and public contracts. In October the government began to buy foreign and domestic gold above market prices. This gold was secreted at Fort Knox, Kentucky.

In addition to the currency measures, the government also organized the Civilian Conservation Corps (CCC), with the avowed purpose of providing healthful, constructive outdoor work for young men, with a limit of two years per man.

The government also authorized the construction of the Tennessee Valley project for water power under the guidance of the Tennessee Valley Authority (TVA).

The New Deal may have seemed to be revolutionary to many, but actually it was not so. The New Deal was both democratic and evolutionary. The reforms which seem

to have been so revolutionary had actually been proposed long before, some as far back as fifty years. Probably the only exceptions were the NRA and the AAA. The NRA was voided by the Supreme Court in 1935, and parts of the AAA were voided in 1936.

The New Deal ran into its first major labor trouble in September, 1934. This strike affected over a million textile workers in Georgia, North and South Carolina, Maine, and Rhode Island. In the three weeks that the strike lasted, there were many clashes between the strikers and the National Guard, with the result that twenty persons were killed. The strike was ended after a personal appeal by the President.

Now that we have gone over the outstanding historical events of the period, it is fitting that we should also consider the music of the period and determine what effect, if any, the history of the country has had on its music.

In 1929 the music which might be considered as significant was as follows: (1) "If I Had a Talking Picture of You"; (2) "Happy Days Are Here Again"; (3) "Sunny Side Up"; and (4) "Am I Blue?".

The first is significant because it heralds the real arrival of the talking picture as an entertainment medium. Certainly a technological improvement such as the talking

pictures were is truly a historical event.

The second song, "Happy Days Are Here Again", was introduced, ironically enough, in the month following the crash of the stock market. It later became the theme song of Franklin D. Roosevelt when he campaigned for President in 1932.

The third song, "Sunny Side Up", is an appeal to the hearers of the song to show only their most cheerful aspect. This song might have been directed toward those who had lost quite a bit of money in the stock-market crash of that year.

The fourth song, "Am I Blue?", is primarily a love song, but it could also be used to describe the feelings of the unhappy plunger in the stock market, or of those whose savings had been wiped out due to the closing of the banks which started in 1929, as well as by losses sustained in the stock market.

The songs of 1930 which might be considered significant in the light of history are: (1) "Around the Corner"; (2) "Bye Bye Blues"; (3) "On the Sunny Side of the Street"; (4) "Strike up the Band"; (5) "Time on My Hands"; and (6) "Ten Cents a Dance".

"Strike up the Band" is a song which is applicable to practically any period. It is one of the most stirring

military marches ever written, but ironically enough, it was intended as a satire of the military.

"Around the Corner" is a light song, almost in the novelty class. According to Spaeth, it is a hodge-podge of melody with its chorus reminiscent of "Smiles", "Arrah, Go On", "Lohengrin Wedding March", and "Solomon Levi".⁵ The phrase making up the title of the songs is taken from President Hoover's oft-reiterated statement that prosperity was just around the corner.

The song "Bye Bye Blues" is that type of "blues" song in which the person concerned expresses his regrets that things have gone so wrong and that he is about ready to call it quits.

"On the Sunny Side of the Street" is a song with its feelings almost exactly opposite to those expressed in "Bye Bye Blues". It is significant to this period in that it shows that the song writers of the nation were doing their best to keep up the morale of the nation at a time when the morale needed a lot of boosting.

"Time on My Hands" is another of those songs which is significant in that it seems to express the feelings of those who have become members of the unemployed, and because of that have quite a bit of time on their hands

5. Sigmund Spaeth, A History of Popular Music in America, New York: Random House, 1948, p. 485.

to moon over their own troubles.

"Ten Cents a Dance" is significant to the period in that it suggests the type of entertainment which was followed by many people. Actually, it is the plaint of a dance-hall hostess who seems to have had better days.

The songs of 1931 which might be taken to have some social significance, or which might be expressive of the mood of the people are: (1) "Posterity Is Just Around the Corner"; (2) "Life Is Just a Bowl of Cherries"; (3) "Sing-in' the Blues"; (4) "Mama Don't Want No Peas and Rice and Coconut Oil"; (5) "When I'm the President"; (6) "Now's the Time to Fall in Love"; (7) "New Sun in the Sky"; (8) "There's No Depression in Love"; and (9) "Wintergreen for President".

"Posterity Is Just Around the Corner" was a sophisticated spoofing of one of President Hoover's most over-used quotations, to the effect that prosperity was just around the corner. It is significant that the people took to spoofing the speeches of their leaders to such an extent. Another quotation that was frequently spoofed was Hoover's campaign promise (in 1928), that if he were to be elected President, there would be two cars in every garage and a chicken in every pot.

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"Life Is Just a Bowl of Cherries" was another of

the genre that called for people to look on the lighter side of things. Its opening phrase is to the effect that life is like a bowl of cherries, so why take it "serious"? After all, it's so mysterious.

"Singin' the Blues" is another of the "blues" songs which seems to express the blue mood of the people in general through the person of the singer of the song.

"Mama Don't Want No Peas and Rice and Coconut Oil" could be taken as a crack at the excessively stiff rates of the new Hawley-Smoot tariff of 1930, which has already been referred to in this thesis.

"When I'm the President" is a song which spoofs, and not always gently, the promises that the candidates in an election usually make. This song launched a mythical radio campaign for the comedian, Eddie Cantor. Mr. Cantor is also pretty well known for his remark, after the stock-market crash, that the theme song of the stock-exchange might very well be "I'm Forever Blowing Bubbles".

Although it claims to be a love song, "Now's The Time to Fall in Love" is also very expressive of the times ("Tomatoes are cheaper, potatoes are cheaper, now's the time to fall in love"). It is good and valid evidence of the deflation that was going on at the time, when farmers were dumping food on the market for whatever they could get.

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"New Sun in the Sky" is a song which expresses the feeling that things have at last reached bottom and will now commence to look up once again.

"There's No Depression in Love" was the first song which mentioned the depression. It is included as significant because it is probably the only thing which did not feel the depression to any great extent.

"Wintergreen for President" is another of that type of song which spoofs the presidential candidates. It is included as was "When I'm the President" because the conventions of 1932 of both parties was about to take place.

The music of 1932 was generally gloomy, reflecting to a high degree the mood of the people. The real bright spot of the year was the election, in November, of Franklin D. Roosevelt to the Presidency, an event which has already been mentioned in this chapter.

The significant songs of this year were: (1) "A Shanty in Old Shanty-Town"; (2) "Brother, Can You Spare a Dime?"; (3) "With a Shine on Your Shoes"; (4) "Young and Healthy".

"A Shanty in Old Shanty-Town", while not an exact description of how (and where) most of the people in the country were living, was at least a good description of a place where many people thought they would eventually end.

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"Brother, Can You Spare a Dime?" is the closest approach of the year to actual conditions. It should be remembered that this was that period in our history when able-bodied men, unable to find gainful employment, were forced to turn to the selling of apples. Briefly, this song describes the rise and fall of a man from a railroad tycoon to a panhandler, mainly through the machinations of the stock exchange.

"With a Shine on Your Shoes" is a song which expresses the returning hope of the people that things will get better, since they most certainly could not get worse.

"Young and Healthy" is the same type of song as that described above. This song tells of the determination of the younger element in the population to go out and do something for themselves.

The year 1933 had very few songs of any significance. As a matter of fact, there are only two which are worthy of mention--"Please, Mr. President" and "Who's Afraid of the Big Bad Wolf?".

"Please, Mr. President" was a plea to the President to do something. It actually was a minor song, and is included now because it is one of the few instances on record where a plea has been made to the President through the medium of music.

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"Who's Afraid of the Big Bad Wolf?" was actually a freak song. Intended primarily for children, it was included in Walt Disney's "Three Little Pigs". It assumed another significance, however, when one considers that the past three and one-half years had been a desperate struggle to keep the "wolf" from the door. It is actually a rallying song expressing the new-found belief of the people that the worst was now over, and that there was no longer any sense in being afraid.

There were more songs of significance in 1934 than there had been in 1933. Some of these were: (1) "We're in the Money"; (2) "Little Man, You've Had a Busy Day"; and (3) "Marching Along Together".

"We're in the Money" was taken from "The Gold-Diggers of 1934". Like "Happy Days Are Here Again" in 1929, this song came along just at the time when most of the people were quite definitely out of the money. It should be remembered that this was the time of bank closings, foreclosures, and general financial instability.

"Little Man, You've Had a Busy Day" was a song for children, but it too could be used as an expression of mood. After all, this was a dynamic period even though the country was at its lowest ebb. It should be remembered that after a long period of inactivity, the country was just coming out of its lethargy, and there was much

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to be done by those who were ready, willing, and able.

"Marching Along Together" was the march tune adopted as the theme song of the NRA. The cover of the sheet music showed three men marching arm in arm. The three were symbolic of capital, labor, and agriculture, all marching along together toward a brighter tomorrow.

In a 5-4 decision, the Supreme Court was acting within its powers when it abrogated the gold clause in private contracts. Congress was held, however, to have exceeded its powers when it abrogated the gold-payment clause in the case of government obligations.

It was just a few months later, however, in May of 1935, that the Supreme Court upset the Railroad Pension Act. This act, which had been passed in June, 1934, provided for retirement annuities for railway employees, the funds to be contributed by the employers and employees. This was also a 5-4 decision and was held to be contrary to the "due process" clause of the Constitution as an unwarranted extension of the commerce power.

In June of that same year, in the case of Schechter Poultry Corporation v. United States, the Supreme Court by a unanimous vote declared the NRA to be unconstitutional. The right of the President to establish fair codes of competition was held to be an unwarranted delegation

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Chapter III

THE PRE-WAR YEARS (1935-1939)

With the opening of this period in our history, the New Deal began its greatest legal fight for its life. The first legal battle of the year ended in a partial victory for the administration when the Supreme Court decided, in a 5-4 decision, that Congress was acting within its powers when it abrogated the gold clause in private contracts. Congress was held, however, to have exceeded its powers when it abrogated the gold-payment clause in the case of government obligations.

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of the powers of Congress to the President. It was also held to be an unwarranted attempt by the Federal government to reach beyond the limits of interstate commerce to regulate conditions in industries only indirectly affecting interstate commerce.

In January of 1936 the Court, by a 6-3 decision, with Justices Stone, Brandeis, and Cardozo dissenting, declared, in a majority opinion read by Justice Roberts, that the AAA (the Agricultural Adjustment Act) was unconstitutional and that it was an invasion of the rights of the individual states to regulate their local activities. It specifically banned the use of processing taxes to regulate crop production. The imposition of the processing taxes by Congress was an unwarranted attempt to regulate conditions in agriculture and industry, and these taxes constituted discrimination between classes of citizens with one class of citizens being discriminated against by taxation for the benefit of another class. The minority, however, declared that the decision was nothing more than a tortured interpretation of the Constitution. The Court also ordered the return of \$200,000,000 in impounded processing taxes to the suing processors at once.

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With the New Deal being in immediate peril of being legislated out of existence, President Roosevelt pressed to Congress his bill to enlarge the Supreme Court.

Under the provisions of this bill, all justices on the bench were to be allowed to retire at full pay upon reaching the age of 70. Such retirement was not mandatory, but if a justice did not retire upon reaching that age, an additional justice was to be appointed to the court.

It should not be assumed, however, that all the justices were anti-New Deal. They were not. There were three distinct divisions in the Court itself. Justice Cardozo represented the liberal opinion, Justice Roberts represented the center, and Justice McReynolds represented the conservative.

Up until the time that the change in the Court was proposed, the Court had followed certain general principles. Among these were the following: first, that Congress can not delegate its law-making powers to any department; second, that Congress had no right to regulate conditions in industry under the Commerce Clause; third, that Congress had no powers other than those specifically delegated to it by the Constitution; fourth, that the power of Congress to lay taxes does not include the power to accomplish indirectly, by taxation, a social reform which it could not otherwise enact; and fifth, that in emergencies, although the state governments may call upon their reserved powers, the constitutional powers of the Federal government are neither created nor enlarged.

Under the provisions of this bill, all justices on the bench were to be allowed to retire at full pay upon reaching the age of 70. Such retirement was not mandatory, but if a justice did not retire upon reaching that age, an additional justice was to be appointed to the court.

It should not be assumed, however, that all the justices were anti-New Deal. They were not. There were three distinct divisions in the Court itself. Justice Cardozo represented the liberal opinion, Justice Roberts represented the center, and Justice McReynolds represented the conservative.

Up until the time that the change in the Court was proposed, the Court had followed certain general principles. Among these were the following: first, that Congress can not delegate its law-making power to any department; second, that Congress had no right to regulate conditions in industry under the Commerce Clause; third, that Congress had no powers other than those specifically delegated to it by the Constitution; fourth, that the power of Congress to lay taxes does not include the power to accomplish indirectly, by taxation, a social reform which it could not otherwise enact; and fifth, that in emergencies, although the state governments may call upon their reserved powers, the constitutional powers of the Federal Government are neither created nor enlarged.

The President's proposal to enlarge the Supreme Court was, ostensibly, to create an atmosphere on the bench friendly to the social changes proposed by the administration. Another purpose was to persuade the Court to return to the philosophy of former Justices such as Story, Holmes, and Marshall, that the Constitution should be interpreted as a flexible instrument of the government rather than as a barrier to the purposes of the government.

In its campaign for election the Democratic Party had made certain promises to the labor element in the population. These promises it set out to keep.

In April of 1935, the House of Representatives, by a vote of 317-70, passed a \$4,880,000,000 works relief bill. This bill was adopted by the Senate 66-13, and was signed by the President shortly afterwards. The relief was to be administered by the states rather than by the Federal government, since President Roosevelt had gone on record as saying:

"I am not willing that the vitality of our people be further sapped by the giving of cash, of market baskets, for a few hours of weekly work cutting grass, raking leaves, or picking up papers in the public parks. We must preserve not only the bodies of the unemployed... but also their self-respect, their self-reliance, and courage and determination...The federal

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government must and shall quit this business of relief."¹

In connection with the business of relief, it is of interest to note that by 1935 the Federal internal debt had been increased to \$27,876,000,000, mainly because of the cost of direct relief.

Although the problem of relief had been returned to the states, the Federal government, through the Works Progress Administration (WPA) was still the controlling body as far as the jobs were concerned.

EXPENDITURES OF WORKS PROGRESS ADMINISTRATION²
JULY 1935 - JUNE 1939

Period	Expenditure
July-December, 1935.....	\$238,016,000
January-June, 1936.....	816,900,000
July-December, 1936.....	775,140,000
January-June, 1937.....	680,175,000
July-December, 1937.....	506,092,000
January-June, 1938.....	731,247,000
July-December, 1938.....	991,029,000
January-June, 1939.....	883,960,000

Federal direct relief ended in November of 1935. Since May of 1933 it had cost the Federal government some \$3,694,000,000.

The Social Security Act became law with the signing of the bill by the President in August of 1935. It

1. State of the Union Speech to Congress, January 1935.

2. Ralph V. Harlow, The Growth of the United States 1865-1943, Revised Edition, Volume II, New York: Henry Holt and Company, 1943, p. 549.

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EXPENDITURES OF WORKS PROGRESS ADMINISTRATION JULY 1935 - JUNE 1939

Period	Expenditure
July-December, 1935	\$238,915,000
January-June, 1936	316,900,000
July-December, 1936	772,140,000
January-June, 1937	685,175,000
July-December, 1937	506,098,000
January-June, 1938	731,245,000
July-December, 1938	931,089,000
January-June, 1939	883,960,000

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provided, among other things, pensions for those who had reached the age of sixty-five, benefit payments to the blind, payments to dependent mothers and crippled children, and it provided as well for appropriations for public-health work. It should be remembered that this was the period of which President Roosevelt had said that one-third of the nation was ill fed, ill clothed, and ill housed. The program was to be financed in part by deductions from the pay of workers and in part by a contribution on the part of the employers. Certain types of workers, however, such as domestics and self-employed persons were exempted from the workings of the Act.

Although there was much opposition to the Act at its beginning, the opposition has died down almost completely and the workings of the Act have since been enlarged.

Another act which became law during this period was the Fair Labor Standards Act of 1938, which is also known as the Federal Wage and Hour Law. This law provided that every employee covered by the Law must be paid a minimum wage of 40¢ an hour, with the standard work-week being set at 40 hours. Any work in excess of that was to be paid for at the rate of one and one-half times the regular rate of pay. Only those workers whose duties constituted engagement in interstate commerce or in the

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production of goods for interstate commerce were covered under the provisions of the Act. The Act also prohibited what it termed "oppressive child labor" in all businesses producing goods used in interstate commerce.

The Federal Act which created job insurance also went into effect at this time.

There was also a move on foot during this period to supplement the workings of the Social Security Act by securing the passage of the Townsend Old-Age Pension Bill in 1939. This bill was defeated, however, by a House vote of 302-97 after it had been introduced on the floor.

The New Deal had also promised to help clear out slum dwellings. It had already sponsored the HOLC, but its latest activity was on a hitherto unprecedented scale. Under the terms of the National Housing Act of 1937, a United States Housing Authority was created to aid in the slum clearance projects by advancing to those communities which were in need of it federal funds which were to be repaid over a long period of time (up to sixty years) at a low rate of interest.

Though much had been done for labor by the New Deal, there was still a great deal of labor unrest.

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Organization, was started by Mr. John L. Lewis in 1935

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of Labor. Industrial organization had been a bone of contention for some time in the AFL. As it was originally set up, and as it was run under the leadership of Gompers and Green, the Federation was strictly a craft organization, rather than an industrial organization. Lewis, as leader of the United Mine Workers, expressed dissatisfaction, and walked out of the Federation. He was followed by the leadership and membership of ten other unions. The CIO is now known as the Congress of Industrial Organization.

In October of 1936 waterfront activity in all American ports of the Pacific Coast ceased as 39,000 workers under the leadership of Harry Bridges went on strike. Picket lines were established, and more than 100 ships were tied up in these ports, 47 of them in San Francisco alone. The strike later spread to New York and other eastern and Gulf ports.

Then, almost at the end of 1936, the United Automobile Workers of America started its campaign in Flint, Michigan, to include the nation's automobile workers in its ranks. This strike was backed by the CIO. It struck at the center of General Motors operations and halted activities in three plants. This strike was not settled until February of the following year when the General Motors Corporation signed an agreement with its employees

giving them an increase of five cents an hour.

Probably one of the bloodiest strikes in the era under consideration was that which took place under the leadership of the CIO. The strike had been called against Republic Steel, United States Steel, and the Youngstown Steel Companies. The former two reached an agreement with the CIO, but the Republic Steel Company decided to fight it out. The police claimed that they had been attacked by the strikers at the Republic Steel plant at South Chicago, Illinois, on Memorial Day of 1930. Regardless of who attacked whom, the result was that sixteen workers were shot and killed during the fight.

An innovation in American strike tactics was also introduced in 1936. It was the sit-down strike, said to be an importation from France. In this type of strike the employees remain at their jobs in the plant, but they do no work, nor do they allow strike-breakers (scabs) to work. Neither are the employers allowed to enter the plant if they happen to have been on the outside when the strike went into effect. The courts finally decided that sit-down strikes were illegal in 1939, and that the employer had good and sufficient cause for discharge of employees engaging in such activities, even though it was the unfair labor practices on the part of the employer which had caused the employees to engage in the

sit-down strike.³

Practically all of the activities in which the New Deal had engaged became the centers of bitter criticism. Many people were against the Roosevelt program, but not all were against it. The Republicans, for instance, found themselves temporarily in the same camp as the Socialists. The Republicans criticised Roosevelt for going too far, while the Socialists were against him for not having gone far enough.

Many people, Republicans and others, had adopted the indoor sport of "hating Roosevelt". This hatred did not, however, affect the feeling of the people that the New Deal was trying to help.

The only real leader of the opposition in 1936 was Herbert Hoover. He believed, and stated his beliefs in print, that Roosevelt had abandoned democracy in favor of bureaucracy. Because of his personal characteristics, however, he was not the type of leader sorely needed by the Republicans. Although many of the influential members of the party believed that Roosevelt's program was Communistic, they were unable to do anything to combat it.

As a consequence, the Republicans nominated a very weak candidate, Alfred Landon, the governor of Kansas.

3. *Fansteel Metallurgical Corp. v. NLRB* (306 US 240 (1939))

Landon's chief virtue, and one on which he seems to have based his campaign, was that he had balanced the budget in Kansas, and would be able to do it again in Washington. This balancing of the state budget is not something at which to marvel when one considers the fact that Kansas does not allow deficit financing.

Roosevelt and Garner were renominated by the Democrats.

The Republicans denounced all that Roosevelt had done, and denounced him personally for having encroached upon the powers of Congress. The Republicans were not in favor of social reform, nor were they in favor of a centralized type of government such as Roosevelt had initiated, even though Hoover, their former leader, had been an exponent of governmental centralization.

The Democrats, on the other hand, endorsed everything that Roosevelt had done. The Democrats actively courted the support of labor, something which the Republicans have always been singularly loath to do.

On minor issues both parties were in agreement.

The major industrialists as a class started a program of labor intimidation before the 1936 election. That they were unsuccessful has been attested to by the fact that the Republicans took only two states, Maine and Vermont, for a total of 8 electoral votes, possibly the worst beating that the party has taken since its inception.

Soon after Roosevelt was inaugurated for his second term, the country was hit by a recession which, while it lasted, was even greater than the depression which started in 1929. This can be seen from the following table.

INDEX OF INDUSTRIAL PRODUCTION 1929-1938⁴

Period	Index
1929.....	125
1932.....	58
August, 1933.....	100
1934.....	72
December, 1936.....	121
August, 1937.....	117
May, 1938.....	76

This recession was known as the "Roosevelt Recession". It started in 1937 and lasted through 1938. The decline was attributed to the heavy industrial buying which had been done in 1936 and 1937. Although the recovery of the country was fairly rapid, it became necessary to resume relief payments for a time.

In 1939 the course of the Roosevelt administration was fairly smooth. Probably the only thing that really disturbed the thinking of the people was the speculation which was rife as to whether or not the President would seek a third term in 1940, and whom the Republicans would nominate against him. Hoover was in disfavor with the people, and Landon had disappeared from the national political scene shortly after the debacle of 1936.

⁴. Harlow, op. cit., p. 556

The international scene, with which the United States was shortly to become inextricably involved, was beginning to become overshadowed with the clouds of war.

The record of the United States in this period is not one which posterity will be proud of. The United States declared its neutrality, and was willing to give up those long-cherished rights which had been the basis of at least two American wars. The President did not care for the type of neutrality for which the isolationists were calling, but since an election was soon coming up, he found it necessary to follow such a course.

The American people, with few exceptions, were isolationist in feeling. The nation seemed to glory in the fact that it had two great oceans separating it from the possibility of involvement in any foreign wars. This is not an easy feeling to comprehend. The United States has never known either defeat or demoralization. The United States is a nation of individualists, a philosophy with which the Nazis and Fascists are not in agreement.

"This profound difference in the attitude toward the relation between individual and state affected the whole system of values to which democrats and Fascists subscribed. Democracy appeals to reason; Fascism to authority; democracy depends upon co-operation; Fascism upon obedience; democracy has faith in education and in the ultimate victory of truth; Fascism perverts education to propaganda and truth to national or party purposes; democracy exalts tolerance; Fascism exploits tolerance; democracy

practices fair play; Fascism treachery and terror. The end of democracy is the free man in a free society, the well-being and happiness of the individual. The end of Fascism is the power, wealth, glory of the state or of the party or of the master race."⁵

On the first day of September, 1939, Adolph Hitler sent his armies marching into Poland; on the third day of September both Great Britain and France declared that a state of war existed with Great Britain and France on the one side and Germany and her allies on the other.

What did the United States do? On the sixth day of September, 1939, President Roosevelt officially declared the neutrality of the United States.

Now we come to the consideration of the effect of some of these events on the music of the period. Some of the songs of 1935 which may be considered significant for the purposes of this study, even though they have been lifted out of their original setting so that they might be used to express mood or feeling are as follows: (1) "I Got Plenty o' Nuttin'"; (2) "The Quintuplets Lullaby"; and (3) "The Music Goes 'Round and 'Round".

The first of these, "I Got Plenty o' Nuttin'", was written by George Gershwin as part of his sensationally successful folk opera, "Porgy and Bess". It is a

5. Allan Nevins and Henry Steele Commager, The Pocket History of the United States, New York: 1943, Pocket Books, Inc., p. 482-3.

beautifully-written song of poverty, poverty which was shared with the singer (Porgy) by a great many people in this country.

The second song, "The Quintuplets Lullaby", was written by Gordon V. Thompson. It was a lullaby written by Mr. Thompson to celebrate the birth of the Dionne quintuplets in Canada, the first known time that such a multiple birth had taken place where all children had lived. The song is of little importance otherwise.

"The Music Goes 'Round and 'Round" was 1935's successor to the earlier "Yes, We Have No Bananas". It is completely a nonsense song and makes no attempt at being anything else. It is significant in that it shows that there was some attempt at gayety, one of the first songs of that type since before the depression. If a people can sing such silly songs, it is a sign of one of two things. One of the things is that they have just given up hope of having things ever straighten themselves out; the other is that they feel confident that things will be straightened out.

Other than these three songs, the year was relatively unproductive.

The year 1936 was the one in which, among other things, the radio priest, Father Coughlin, went off the air after his independent political party had suffered

an overwhelming defeat. Huey Long was assassinated that year, and the King of England abdicated after a reign of less than a year.

Musically this was about as poor a year as 1935 had been, if not poorer. There does not seem to be one song that could be used for the purpose of this study.

The year 1937 was the one of sit-down strikes. The country knew that it was going somewhere, but whether it headed forward or backward was something that it did not know definitely.

This period had some songs that definitely showed significance. One of these was "We're Going to Balance the Budget" from the Rodgers and Hart show "I'd Rather Be Right". Still another song from the same show was "Off the Record". This is a spoof of the phrase which had by that time been almost as overworked as Hoover's "Prosperity is just around the corner" and "A chicken in every pot".

Labor also got into the producing end of show business, with "Pins and Needles" being produced by the International Ladies' Garment Workers' Union (AFL). This show contained quite a few numbers which are of value to the study. One of these is "One Big Union for Two". Ostensibly this is a love song, but taken in its broader sense, the song is useful. It should be remembered that

this was the period when John L. Lewis and the AFL were parting company; thus, the song assumes greater significance than at first supposed.

The hit song of that show was "Sing Us a Song of Social Significance". This song could very well be the theme of this study as well. It expresses the feelings of more than a few people.

Sing Us a Song of Social Significance⁶

We're tired of moon songs
Of star and of June songs
They simply make us nap;
And ditties romantic
Drive us nearly frantic.
We think they're full of pap.

Nation's are quaking, history's making
Why sing of stars above?
While we are waiting
Father Time is creating
New things to be singing of.

Sing us a song with social significance
All other things are taboo.
We want a ditty with heat in it
Appealing with feeling and meat in it.
Sing us a song with social significance
There's nothing else that will do.
It must be packed with social fact,
Or we won't love you.

There were two nonsense songs that year. One of these songs was "The Dipsy Doodle" and the other was "The Merry-Go-Round Broke Down". It seems that a nation needs songs like these to keep itself in balance. They

6. By permission, ILGWU.

have to have something at which to laugh, to make fun of themselves. If a song can help a nation to relax, then it is of the same importance as a song which is fraught with social significance.

There was in 1938 another nonsense song which captured the attention of the nation. That song was "A-Tis-ket, A-Tasket", adapted from a child's rhyme.

Another song which attracted much attention was "Ferdinand", the story of the bull with the delicate ego, who would rather smell flowers than chase the matadors.

"Franklin D. Roosevelt Jones" was a song which could be considered significant since it seemed to show the esteem in which people held the President. Parents do not ordinarily name their children, as in the case of this song, after persons whom they do not like.

In 1939 a song was published which did not attain a great deal of popularity, but which was nevertheless significant. There was much speculation as to whether or not President Roosevelt would run again, this time for a third term. This song, the same as "Franklin D. Roosevelt Jones", shows the esteem in which the people held the President: "Mr. Roosevelt, Won't You Please Run Again". Evidently the people believed that no one else could do as good a job as Mr. Roosevelt as far as running the country was concerned.

Another song which attained considerable popularity that year was "The Army Air Corps Song". The theme song of our Air Force was adopted as the result of a song-writing elimination contest. This has been a popular and singable song since it has been adopted.

The next song we shall consider is one which attained considerable popularity with the English-speaking armed forces of our allies, although it is by no means a war song. This was "The Beer Barrel Polka". To this day, when the average person thinks of a polka, it is this song which comes to mind.

The year 1939, like 1938, also produced two nonsense songs. One of these, "The Hut Sut Song", was supposed to be a bit of Swedish double-talk. The other, "Three Little Fishes", was written completely in baby-talk. For some reason or other, both of these caught the fancy of the public.

Now we proceed to a study of the effect of war on the people of the United States and their music.

Chapter IV

THE WAR YEARS (1940-1945)

When the period under consideration began, the war in Europe had entered that stage where it was known as "the phoney war." The United States was still not aware of the role that it was to be called upon to play.

Matters of national policy still dominated the political thought of the United States. For instance, in April of 1940, the United States Senate passed a bill which terminated the authority of the President, under the provisions of the Silver Purchase Act of 1934, to buy foreign silver.

Later on, in the fall of that year, the country became a little more aware of the possible dangers which confronted it. The President had been given the authority, late in August, to call the National Guard and the reserves into active service. That was the beginning.

The Burke-Wadsworth Bill was introduced in Congress in June of that year. There was serious consideration of the bill, and much debate on it. After three months of deliberation, the Act was passed in September. Under its terms, men within the age limits of 21 to 35 were made liable for a period of one year of military service. In

addition, all males from the ages of 18 to 65 were required to register. The President signed the Act shortly after its passage, and October 16, 1940 was proclaimed as registration day. The first draft was drawn on October 29, and the first group was called into service. Eventually, a total of 16,313,240 men were called up by the draft, although not all of them went into service.

Even though the necessity for a draft was rapidly becoming more apparent, there were many, sincere or otherwise, who fought against compulsory military service in time of peace. Many of these people honestly thought that the United States was in no real danger of war.

"Sure--nobody liked that horrible little man with the trick moustache, and of course he was crazy. But what did he mean to us? If the Germans wanted to live with such a creature and be ruled by him--well, that was their own business. Meanwhile, he and his absurd Nazi boys served an excellent purpose in acting as a bulwark to protect the rest of the world against Bolshevism."¹

Meanwhile, aside from the passage of the Selective Service Act, the country went about its business much as usual. This was an election year, and the vote was both important and crucial.

It was a foregone conclusion that although the President seemed reluctant, he would be renominated for a

I. H.W. Van Loon, The Story Of Mankind, New York: Pocket Books, Inc., 1939, pp. 417-418.

third term. As his running-mate, the Democrats chose the Secretary of Agriculture, Henry A. Wallace. The Democratic platform declared the party to be against American participation in foreign wars, in favor of the Selective Service Act (this was before the Act was passed), in favor of aid to the farmer, all-out aid to political refugees, and an adequate national defense.

The Republicans had four outstanding candidates from which to make their choice. These men were Thomas Dewey, Wendell Willkie, Robert Taft, and Arthur Vandenberg. The latter two had very little chance of nomination, since they were known to be isolationist in their thinking. Dewey was an up-and-coming young politician who had made a reputation for himself as a gang-buster in New York. Wendell Willkie was an old-time liberal and a believer in free enterprise. Almost single-handedly, he went out and sought the nomination for himself. It was certain that none of the Party's old guard wanted him to be the candidate, but, apparently, he was the only Republican choice the people would accept.

The Republican platform favored an adequate national defense, limited aid to political refugees, aid for the farmer, a high tariff, and the restoration of gold in the currency. It was against American participation in foreign wars, and it was also against the reciprocal

trade agreements which were being entered into by the United States.

Although there was a very spirited campaign on the part of Mr. Willkie, the President broke precedent by being elected for a third time in 1940.

Even before the election, the President, acting under the implied powers of the executive, had done whatever he could to help the British in their war against the Germans. In September, 1940, he gave to the British 50 over-age destroyers in return for long-term leases on certain bases in this hemisphere which were deemed strategic to the defense of the United States.

Events moved along more or less quietly until the spring and summer of 1941. Then real war clouds began to appear upon the horizon. In May of that year, an American freighter, the Robin Moor was torpedoed and sunk by a German submarine. Later in that year, the destroyers Greer, James, and Kearney were either torpedoed or sunk. These torpedoings were an overt act of war, but still the United States did nothing. National leaders, such as the then United States Senator Burton K. Wheeler called for a just and generous peace with Germany. These persons were so active and influential that they almost defeated the bill calling for an extension of the Selective Service Act.

President Roosevelt, however, would not stand by and let these things happen.

"In the waters which we deem necessary for our defense, American naval vessels and American planes will no longer wait until Axis submarines lurking under the water or Axis raiders on the surface of the sea, strike their deadly blow--first. But let this warning be clear. From now on, if German or Italian vessels of war enter the waters, the protection of which is necessary to American defense, they do so at their own peril."²

The war began to spread, in June of 1941, when the Russians were attacked by both the Germans and the Rumanians. President Roosevelt immediately pledged all-out aid short of war to Russia. This was after the passage of the Lend-Lease Act.

In January, 1941, President Roosevelt had asked for some sort of an agreement by the United States wherein Great Britain and other countries engaged in fighting the Nazis and Fascists could be aided without the necessity of an advance payment, required under the Johnson Act. There was a bitter fight about the bill in both the House and the Senate before the bill was passed in March, 1941. Seven billion dollars was allowed by Congress to the bill.

It was revealed in August, 1941, that President Roosevelt and Prime Minister Churchill had met at sea,

2. Radio Address, September 11, 1941.

and had drafted a program, which has since become known as the Atlantic Charter. This program called for, briefly, the following points: first, that there was to be no territorial aggrandizement by either power; second, that there were to be no territorial changes unless such had been approved by the people concerned; third, that all nations were to be independent, and were to have the right of self-determination; fourth, all nations were to have equal access to raw materials; fifth, that there were to be better labor standards and social security for all; sixth, there was to be peace with safety after the destruction of Nazism; seventh, there was to be freedom of the seas; and eighth, there was to be a movement towards the limitation of armaments.

Meanwhile, Lend-Lease was just getting started. It was estimated that the United States was spending about \$30,000,000 a day on national defense, including Lend-Lease, by October of 1941. By the following month, it was estimated that defense appropriations had already amounted to over \$60,000,000,000, including an amount of \$13,161,000,000 in Lend-Lease commitments. This money was placed at the disposal of such countries as the British Empire, Russia, France, China, Brazil, the Netherlands, Belgium, Greece, and Norway. This aid was not extended in the form of cash, but was credit upon which

these countries were allowed to draw. How well they drew upon it may be seen from the following table.

LEND-LEASE COMMITMENTS (1941-1945)³

Country	Commitment
British Empire.....	\$30,753,000,000
Russia.....	11,141,000,000
France.....	2,377,000,000
China.....	1,335,000,000
Brazil.....	319,000,000
Netherlands.....	178,000,000
Belgium.....	82,000,000
Greece.....	76,000,000
Norway.....	37,000,000

Meanwhile, trouble was brewing in the Far East, a danger spot in American-Japanese relations. In order to come to a peaceful settlement of their problems, both the President and Secretary of State Hull wanted the Japanese to subscribe to the territorial integrity and inviolability of all nations, and to pledge non-interference in the internal affairs of any nation. All disputes were to be subject to co-operation and conciliation. To this Premier Konoye agreed, but before anything could be done, he was succeeded in office by Hideki Tojo. The militarists decided to go ahead in order to gain time to mount an attack. Accordingly, they sent two emissaries, Kurusu and Nomura, to finish the talks with the United States. While these talks were going on, President

3. D.L. Dumond, America in Our Time, New York: Henry Holt and Company, 1947, p. 622.

these countries were allowed to draw. Now well they drew upon it may be seen from the following table.

1. THE LEASE COMMITMENTS (1941-1945)

Country	Commitment
British Empire	10,753,000,000
Russia	11,141,000,000
France	2,377,000,000
China	1,325,000,000
Greece	219,000,000
Netherlands	178,000,000
Belgium	82,000,000
Sweden	76,000,000
Norway	37,000,000

Meanwhile, trouble was brewing in the Far East, a danger spot in American-Japanese relations. In order to come to a peaceful settlement of their problems, both the President and Secretary of State Hull wanted the Japanese to subscribe to the territorial integrity and inviolability of all nations, and to pledge non-interference in the internal affairs of any nation. All disputes were to be subject to co-operation and consultation. To this Premier Konohe agreed, but before anything could be done, he was succeeded in office by Hideki Tojo. The militarists decided to go ahead in order to gain time to mount an attack. Accordingly, they sent two emissaries, Kawan and Nomura, to finish the talks with the United States. While these talks were going on, President Roosevelt

J. P. I. Brown, America in Our Time, New York: Henry Holt and Company, 1947, p. 201.

Roosevelt sent a proposal appeal to the Emperor to avoid a conflict in the Pacific caused by an attack on Thailand, the strategic gateway to the Burma Road and the Malay Peninsula. No reply was ever received.

Meanwhile, on December 7th, the Japanese envoys handed a note containing an accusation against the United States for malingering and acting in bad faith. Secretary Hull replied to this note in the following manner:

"In all my fifty years of public service I have never seen a document that was more crowded with infamous falsehoods and distortions--infamous falsehoods and distortions on a scale so huge that I never imagined until today that any government on this planet was capable of uttering them."⁴

While Secretary Hull was receiving the Japanese envoys, the Japanese launched a sneak attack on Pearl Harbor. The attack was launched before the declaration of war reached Washington by air or cable. An attack was also launched against the Philippines and other United States possessions in the Pacific. In the Pearl Harbor attack, the United States battleship Arizona was lost and seven others were damaged, as were other smaller warships. A total of 177 American planes were lost. In addition, the services lost 2343 men killed, 960 missing, and 876 wounded. The Japanese lost 48 planes and three submarines.

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As a result of the attack, Admiral Kimmel and General Short, the Navy and Army commanders, were removed from their commands. A subsequent investigation showed that both had been notified of the imminence of war, but had been told to do nothing which might provoke the Japanese. It was also found that the top command had failed to take reasonable precautions against a surprise attack, that President Roosevelt had felt that war was imminent, that no one expected an initial attack on Pearl Harbor, that the United States had broken the Japanese code, that military intelligence had been inadequate, and that confusion and delay in issuing orders had contributed to the disaster.

The day after the attack, the United States declared war on Japan. This was followed in a few days by a declaration of war on Italy and Germany, after they had already declared war on the United States.

Now the war had truly become a World War. Between 1941 and 1945 forty-eight nations became embroiled in the war, 35 of them on the side of the United Nations, and 13 on the side of the Axis. Eventually, four of the Axis countries came over to the side of the United Nations, after they had been beaten in the European Theater and had sued for peace.

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attack, it soon rallied. Even those who had been among the most rabid of isolationists pledged their support to the national war effort.

The first thing that happened was a unification of command in the Pacific by the United States and the British Empire.

Aside from the attack on Pearl Harbor, the Army was the first to feel the brunt of the Japanese attack and German warfare. There was very little to cheer about in 1942. The Japanese took the Philippines, Wake Island, and Guam, and marched into the Dutch possessions in the Pacific, altogether cutting off the Allied supply of rubber. One action of the Army, by the Air Force, made the nation feel a little better. That was the attack on Tokyo, Yokohama, Kobe, Nagoya, and Osaka by a squadron of planes led by the then Lieutenant-Colonel J.H. Doolittle.

Also in 1942, Secretary of War Stimson announced the landing, in Northern Ireland, of a United States Army force under the command of Major General R. P. Hartle.

In August, 1942 a force of Canadian, American, British, and Free French commandos and rangers landed at Dieppe, France. They held on for nine hours, and did considerable damage to enemy installations there. The Army Air Force also took part in this attack.

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The conference at Casablanca took place in January, 1943. It was here that the policy of unconditional surrender on the part of the Axis was formulated. Meanwhile, the United States aerial attacks on Germany were slowly mounting in force.

German forces in North Africa had commenced to crumble by May, 1943, when six German generals surrendered to the United States Army. The Air Force, meanwhile, was attacking such targets as Wilhelmshaven, Berlin, and Rome, almost at will.

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Within two and one half months Paris was free. The push toward Germany continued. By November, 1944, American troops were in Germany. The Germans seemed about to snap out of their disastrous retreats, and they did, in what has become known as the Battle of the Bulge. The Allied forces were pushed back into Belgium and parts of France, but they were halted the day before Christmas by a series of American counter-attacks and bombardment by a fleet of more than 6,000 planes. Within a few days the Allies were back in Germany.

A combination of steadily mounting heavy air attacks and lightning thrusts by Allied troops finally broke the German spirit. The Allies were steadily approaching Berlin, which by that time was almost in ruins.

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Finally, on the sixth of May, the formal surrender of Germany to the United Nations was signed at Reims, France. Actually, this was one of two such ceremonies, the second taking place in Berlin a few days later. The first news of the surrender was received in the United States in an Associated Press dispatch flash at 9:35 A.M., May 7, 1945. Shortly after that the Allied censorship in Paris imposed a blackout of six hours or more on all Associated Press messages.

An Act of Surrender was signed in Berlin May 8th. which was proclaimed VE day. The Russian government announced the surrender of Germany, and the surrender was ratified and confirmed at a meeting of the plenipotentiaries in Berlin. The signers of the surrender were: for the Allies, Air Chief Marshal Sir Arthur Tedder, deputy supreme commander to General Eisenhower, and Marshal K. Zhukov, commanding the Russian White Army; for Germany, Marshal Wilhelm Keitel, chief of the High Command; Grand Admiral Hans Georg Friedeburg, Navy commander; and Colonel General Hans Juergen Stumpf, commander-in chief of the Luftwaffe.

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After the attack on Pearl Harbor, the Navy took the offensive, and managed to keep it at all times. By 1944 the Navy could strike at will at practically any part of the Japanese Empire.

The first big naval battle which took place in the Pacific was the Battle of the Coral Sea. The Japanese lost 11 ships sunk and 12 ships damaged. The United States lost 3 ships sunk, 1 ship damaged (later sunk), and 65 planes. The United States also lost 543 men. All through the war the Japanese tried unsuccessfully to regain the offensive.

There were many large battles and minor skirmishes with the Japanese. The initial battles with the Japanese were primarily to prevent them from landing reinforcements on the Solomon Islands, where a large-scale battle was going on between American Marines and the Japanese forces there. In one such engagement, the Battle of the Santa Cruz Islands, the Navy lost two carriers, one battleship, one cruiser, two destroyers, and seventy-four planes. The Japanese lost two battleships, two cruisers, two destroyers, and one hundred planes.

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It was also in 1943 that the Army and the Marine Corps in the Pacific jointly undertook the first of the three bloodiest battles in the theatre. The first of these battles was the joint assault upon Makin and Tarawa atolls in the Gilbert Islands, on November 22, 1943. Both of these atolls were taken the next day, but at a terrible loss of life.

The Army in the Pacific began to fight back against the Japanese on its own in the battle of Humboldt Bay in Dutch New Guinea.

In June, 1944, came the second of the bloody battles fought jointly by the Marine and the Army, with the assistance of the Navy. This was the battle for Saipan. It took almost a month and a half before the island was declared secure. Again there was a high loss of life. While the battle was going on, the Navy stood guard off-shore to prevent the Japanese from landing reinforcements, and engaged the Japanese Fleet, mauling it severely.

Then, on October 22, 1944, the Army stepped out on its own in the Pacific war. In a major amphibious operation, American forces landed on the island of Leyte in the Philippines. The landing was preceded by a very heavy naval and aerial bombardment. The Philippine government was re-established that same week.

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While Navy planes were bombarding the Ryukyus in a feint to distract Japanese attention, ships of the fleet were bombarding installations on Iwo Jima, which was to be one of the next major targets.

The Air Force came into its own in the Pacific when B-29 Superfortresses based on Saipan bombarded Tokyo in broad daylight on November 23, 1944, the first time the city had been bombed since April 18, 1942. Later, early in 1945, carrier-based Navy planes bombed Tokyo. The Air Force also found itself furnishing aerial cover for the invasion of Iwo Jima, which took place in February, 1945.

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A few weeks later, the Army again took the initiative in the battle, when the United States Tenth Army, under the command of General Simon Buckner, landed on Okinawa, the main island of the Ryukyu group.

The Japanese realized that this was the last stand and threw into the battles which followed everything that could possibly be used, but it was to no avail. Both the Navy and the Air Force began to soften up the home islands by naval and aerial bombardment for the invasion. In this they were joined in July by British and Australian Naval Air Forces.

On July 17, 1945 the Big Three conference between Great Britain, the United States, and the USSR, opened in Potsdam, with President Truman presiding. In a joint proclamation issued by President Truman and Prime Minister Clement Attlee with the concurrence of Generalissimo Chiang Kai-Shek, the Japanese people were asked to surrender unconditionally or face virtual annihilation. The

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Because Japan had refused the terms offered under the Potsdam agreement, the warfare in the Pacific was carried on with renewed force. The Twentieth Air Force established a complete blockade of Japanese shipping. The bombings and shellings also went on with renewed vigor. Then, on August 6, 1945, an American plane dropped an atomic bomb on the city of Hiroshima. Out of a population of 343,000 it was estimated that 78,150 had died as a result of that bombing alone. Two days later, another atomic bomb was dropped, this time on the city of Nagasaki. Here it was estimated that 40,000 persons, out of a total population of 253,000 were either killed or missing. The following day President Truman warned the Japanese people that they would be obliterated by the atomic bomb if they did not surrender unconditionally.

The Japanese government accepted the terms of the Potsdam agreement and surrendered unconditionally on August 14, 1945. The formal surrender took place aboard the battleship Missouri on September 2, 1945, which was proclaimed as VJ day. Meanwhile, United States troops had begun to land in Japan, the first occupation of that

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The war was over.

Up to this point we have considered only the war in the period from 1941 to 1945. Now let us return to the civilian side of the picture.

In October, 1941, just a few months before the United States went to war, and while it was fast becoming the arsenal of democracy which President Roosevelt had promised, John L. Lewis called a strike in the "captive" coal mines of the seven largest steel companies. Because such a strike would cripple war production, President Roosevelt had asked the major labor organizations to forego the right to strike during the national emergency. This had been agreed to, but Lewis and his organization defied the President. However, the strike was delayed two weeks while the Government's mediation board undertook to investigate and report on the merits of the controversy. The seven struck companies accepted the offer of mediation, but officials of the United Mine Workers ordered their 53,000 miners at work in the "captive" mines to strike at midnight, November 16, 1941. They also threatened to call out their 400,000 members in all the bituminous coal mines. On November 22, John L. Lewis accepted a proposal for the arbitration of the union shop issue, and the strike was called off.

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A third coal strike took place shortly afterwards, but was soon settled. Then in October, 1943, the Secretary of the Interior was again ordered to take over, in his capacity as Solid Fuels Administrator, immediate possession of the coal mines because the miners had again walked out of their jobs and refused to return.

The coal mines were not the only sore spot, however. In December, 1943, the President ordered the Army, under the command of Lieutenant General Brehon Somervell, chief of the Services of Supply, to seize control of the railroads. This action was taken after the three operating brotherhoods had refused all offers of Presidential arbitration.

A fifth coal strike was called on May 1, 1945. The President again ordered the Secretary of the Interior to seize the coal mines of Pennsylvania. Operations were resumed on May 21st. This was the last major wartime strike.

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afford substantial wage increases without raising the prices of their products, but that labor should not expect to take home as much for working forty-five hours a week as it had under wartime conditions with overtime wages.

During the war, the country was constantly on the watch for saboteurs and enemy actions on the home front. For instance, on February 23, 1942, as the President was addressing the nation over the radio, a Japanese submarine rose at dusk out of the Pacific and shelled the coast of California, near Santa Barbara.

In addition, the Germans had succeeded in mining the entrance to Chesapeake Bay. This, and the mines surrounding New York Harbor on another occasion, was soon cleared up.

In June, 1942, J. Edgar Hoover, the head of the FBI, announced the arrest of eight saboteurs from Germany in New York and Chicago. They had been landed on Long Island, New York, and in Florida. As a result of their trial before a military tribunal, they were found guilty of espionage, sabotage, and conspiracy to commit both. Six were executed, and two were given long prison terms.

Actually, the United States had gone on a war economy some time before Pearl Harbor. Automobile tires were among the first things to be rationed. Then, in the summer of 1941, all manufacture of private cars came to a

afford substantial wage increases without raising the prices of their products, but that labor should not expect to take home as much for working forty-five hours a week as it had under wartime conditions with overtime wages. During the war, the country was constantly on the watch for saboteurs and enemy actions on the home front. For instance, on February 23, 1942, as the President was addressing the nation over the radio, a Japanese submarine rose at dusk out of the Pacific and shelled the coast of California, near Santa Barbara.

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In June, 1942, J. Edgar Hoover, the head of the FBI, announced the arrest of eight saboteurs from Germany in New York and Chicago. They had been landed on Long Island, New York, and in Florida. As a result of their trial before a military tribunal, they were found guilty of espionage, sabotage, and conspiracy to commit both. Six were executed, and two were given long prison terms.

Actually, the United States had gone on a war economy some time before Pearl Harbor. Automobiles were among the first things to be rationed. Then, in the summer of 1941, all manufacture of private cars came to a

halt until further notice. In May of 1942, gasoline rationing was necessary because of the shortage of tankers. In that same year, but some time earlier, the Office of Price Administration (OPA) was given the power to ration all retail goods and commodities. Some commodities, such as sugar, were rationed, but not because there was an immediate shortage. These were rationed because the shipping space they needed could be used for other more vital materials. Rationing began to end in the United States the day the Japanese surrendered. The first items to come out from under control were gasoline, fuel-oil, and blue-point canned goods. The War Manpower Commission in Washington also abolished all controls over employers and labor. The rationing of meat, butter, and other red-point foods ended in November.

As soon as it became apparent that the United States was on a war footing, it also became apparent that something would have to be done about the tax structure and the cost of living.

In October, 1942 Congress passed and the President signed the so-called anti-inflation bill. He had previously demanded that the Congress pass such a bill, or he would apply such action as he deemed necessary by executive power. Under the provisions of the bill, the President was authorized to issue a general order which

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In the summer of 1943 the President abolished the Board of Economic Warfare and created a new Office of Economic Warfare which also took over the functions of Bureau of Economic Warfare and the Reconstruction Finance Corporation insofar as they affected foreign commerce.

In April, 1943, President Roosevelt allowed the bill which increased the debt limit of the United States to \$210,000,000,000 to become law without his signature. This bill also carried with it a rider which abolished the \$25,000 net income order. A little more than a year later he signed another bill which again raised the national debt limit, this time to \$260,000,000,000.

It became apparent as the war went on that if the income tax were to be paid in one lump sum it might work hardship. Therefore, in June, 1943, the President signed the pay-as-you-go income tax bill. Beginning in July, all wage and salary earners were subject to a 20% withholding tax, including a 3% returnable Victory Tax.

In February, 1944, another tax bill was presented to the President for his signature. This bill called for the raising of \$2,315,200,000 in taxes. Both Houses of Congress overrode the veto, and the bill became law.

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In May of the same year, the President signed another tax bill which had been passed by Congress.

Although the country generally accepted the hardships which resulted from the war, there were occasional outbreaks of race rioting. For example, a race riot in Detroit between whites and Negroes resulted in 34 deaths, with more than 700 injured and 1330 arrests. Later, in August of the same year, there was a disorder in the Harlem section of New York City caused by the spreading of false rumors. Before the riot was broken, six people had been killed, hundreds of stores were wrecked, and over \$1,000,000 in property were damaged. There were also anti-Mexican riots in Los Angeles, and anti-Jewish outbreaks, although not quite as violent, in New York City and Boston.

Politically, the situation remained almost the same. The Democrats renominated President Roosevelt for a fourth term, and as his running-mate they chose Senator Harry S. Truman, dropping Henry Wallace.

The Republicans, who had been none too enthusiastic about Wendell Willkie, were glad that he had been defeated in the primaries. In his place they nominated Thomas Dewey. The platforms of both parties remained virtually unchanged.

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but served only a short time before he died.

The year 1945 was a year of great change politically. Of the five national leaders (Roosevelt, Churchill, Hitler, Mussolini, and Stalin) at the beginning of the war, only Stalin remained alive and in office. President Roosevelt died at Warm Springs, Georgia on April 12, 1945. The Vice-President, Harry S. Truman, was immediately inaugurated as President. The National Government under Churchill was swept out of office by a Labour landslide, and Churchill was succeeded as Prime Minister by Clement Attlee. Benito Mussolini was caught and executed by a band of partisans near Lake Como, in Italy. Adolph Hitler committed suicide in a bunker as the Russians were sweeping into Berlin.

Of the activities of President Truman in the short time that he was a war president we have already spoken. After the war was over, he also ordered the termination of Lend-Lease. In December of 1945 the United States wrote off \$25,000,000,000 of Lend-Lease aid that it had granted to the British Commonwealth, and also agreed to extend a \$4,400,000,000 line of credit.

Some time after the war ended, the Secretary of Defense stated that World War II had cost the United States 201,367 killed, 570,783 wounded, and 58,867 missing. In addition, the Navy Department stated that

exclusive of supply and hospital ships, it had lost in all theatres a total of two battleships, ten cruisers, five aircraft carriers, six escort carriers, seventy-one destroyers, and an unannounced number of submarines.

Having considered the historical background of the period, it is now necessary to determine what influence, if any, these events had on the music of the time.

There were ten popular songs in which this study was interested in 1940. The first of these, "A Nightingale Sang in Berkeley Square" is a song which bemoans the destruction the Nazis inflicted on London during the blitz.

The second, "Angels of Mercy", was written by Irving Berlin for the benefit of the American Red Cross, with all royalties from the song accruing to the Red Cross.

The next two songs, "Any Bonds Today?" and "Arms for the Love of America", were also written by Mr. Berlin, and were in a patriotic vein. The first of these was written at the request of the Treasury Department, and was to be used in bond sales. The second was written at the request of the Ordnance Department. Both became very popular.

"God Bless America" was another patriotic song, but, unlike the others, it was not a new song. It had been written in 1918, but had never been published. This song was also written by Irving Berlin.

It should be noted in passing that Irving Berlin, in addition to being one of the most prolific writers of the year, was also one of the most prolific writers of popular songs in recent time in the United States. In addition to the songs already named above, he also wrote two others, which although they were not as popular as some of the others that he wrote at this time, were significant.

"When That Man Is Dead and Gone" was one of those songs. It told about how happy the world would be when it was rid of men such as Hitler. The other song, "When This Crazy World Is Sane Again", is in the same vein. It describes how wonderful it will be to be alive in a world in which there is no war and no threat of war.

Berlin also wrote another song, "I Threw a Kiss in the Ocean", for the benefit of the Navy Relief Fund. It, too, was patriotic in theme, and it, too, became popular.

"The Last Time I Saw Paris" was a nostalgic song by Jerome Kern. It came out shortly after the fall of Paris to the Germans, and described the author's feelings as he tells about the city he loved.

In 1941, there was a quick reaction to such an event as selective service. One of the first songs on this theme combined the draft and love very successfully. This song was "He's 1-A in the Army".

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Another song which enjoyed a short popularity about this time was "Twenty-One Dollars a Day (Once a Month)", which poked some good-natured fun at the rate of Army pay at that time.

"It's So Peaceful in the Country" was one of those songs which expressed a desire to get away from it all, a feeling that many people had at that time. Many people wanted to get away somewhere where there was no radio, no newspaper, or anything else that would bring them face to face with the realities of life.

"My Sister and I" was a war song, or rather a song about the horrors of war, which expressed the feelings of a young refugee who had come to a place of safety with his sister.

"There'll Be Blue Birds Over the White Cliffs of Dover" was a song which described what it would be like in Dover, England, when the war finally ended. Like "My Sister and I" it was a sentimental song.

The year 1942 was a bumper year for songs about the war.

"Der Fuehrer's Face" was a satirical piece about the reaction of the average person to the edicts and sayings of the Fuehrer. It was supposed to be sung with a heavy Germanic dialect.

"Don't Sit Under The Apple Tree" was a request by

a soldier to his sweetheart to be true to him while he was away. This did not, however, prevent it from becoming

also. Another song about the Army and the war was a song about the Air Force entitled "He Wears a Pair of Silver Wings." This song told about the pride that a girl had in her boy-friend because he was a member of the Air Force.

"I Left My Heart At the Stage Door Canteen" was a very popular song from the show "This Is the Army". It tells of the visit of a soldier to one of the canteens, and how he met the girl he had always been thinking about at the canteen.

Some songs were written at this time about the troops who had gone overseas with the first detachments soon after the declaration of war. One such song, "Johnny Doughboy", tells of the romance that some soldiers found in Ireland. It should be noted that none of these songs ever attained the popularity of "Mademoiselle from Armentieres" in the first war.

"Praise the Lord and Pass the Ammunition", was one of the first songs to come out after the attack on Pearl Harbor. It was supposed to have been uttered by a Naval Chaplain whose service aboard ship had been interrupted by the Japanese attack. According to the legend, he immediately abandoned his service and helped man a gun.

Interesting as this story is, it actually has no basis in fact. This did not, however, prevent it from becoming almost immediately a popular song.

"Remember Pearl Harbor" is another of the genre which advises the nation not to forget certain events. It is coincidental, but except for the name the phrase is always the same--"Remember the Alamo" from the Texan War for Independence; "Remember the Maine" from the Spanish-American War; and "Remember Pearl Harbor" from World War II. This song also became popular.

In a class by itself was "There's a Star-Spangled Banner Waving Somewhere." This was the plaint of a man who was not acceptable for military service because of some physical defect. It was probably the nearest approach to pure corn that had been made during the year.

"When the Lights Go on Again All over the World" was a song in the same class as "There'll Be Blue Birds Over the White Cliffs of Dover" and "When This Crazy World Is Sane Again" of the previous year. It, too, described how wonderful it would be to live in a world without fear and war.

"White Christmas" was popular both with the civilian and the military, but for different reasons. As far as the civilians were concerned, the song was simple and singable. What most people did not know was that there

was a verse in that song which made it clearly a homesick expression of disgust with the green tropics where so many men were already stationed.

There were quite a few songs about the war in 1943, but Tin Pan Alley seemed to have given up the idea that it would produce the war song of World War II.

"A Fellow on a Furlough" is the story of a soldier home on furlough, and enjoying the privileges of it.

Another song which became fairly popular was "And Russia Is Her Name", which was a song written in praise of the Russian ability to withstand the Nazi onslaught unaided. Undoubtedly this song would not be popular now.

"Comin' In on a Wing and a Prayer" is a sentimental treatment of a situation where a plane has been so badly damaged that only a prayer can bring it to land safely. Oddly enough, this song became very popular with the Air Force, which was usually not that sentimental about its mission.

"I Wish that I Could Hide Inside this Letter" was another one of the sentimental songs. As its title implies, its sender, a woman, wishes that she could send herself along with the letter.

There was a feeling in some quarters that the war might be over in 1943, because of the Allied successes in Africa. A song exemplifying this was "I'll Be Home

for Christmas". Unfortunately, the war did not end in that year, but continued for two more years.

"Wonder When My Baby's Coming Home?" could have been the question which drew the answer given above. It was an expression of longing for an absent lover.

The big topic of consideration in 1944 wherever a group of people gathered was the invasion of Europe. In this year, there were only two songs of any real significance to this study.

One of these songs, "Goodnight, Wherever You Are", was an expression of sentiment toward a soldier who was far away, and could possibly have been with the fast-moving invasion forces.

The other song, "Milkman, Keep Those Bottles Quiet", was a humorous treatment of the troubles besetting those defense workers on the night and swing shifts of war plants when they tried to catch some sleep.

The songs of 1945 started out on the sentimental side, but as the end of the war approached, a difference in spirit was noted.

"A Little on the Lonely Side" was in somewhat the same class as "Goodnight, Wherever You Are." It was a sentimental song, and it was an expression of loneliness for someone who was away fighting.

"Bell Bottom Trousers" was a considerably cleaned

up version of a bawdy song which had been popular in the previous decade. It came back in popularity early in the year, and probably would have been more popular if the war had not ended when it did.

Because of the fact that the war in Europe had ended, many of the troops in the theatre had been sent home, some for discharge and some for reassignment to the Pacific theatre. A song written about this attained a limited popularity. This song was "He's Home for a Little While."

When the troops commenced to return from all theaters of the war, the gratitude of the country knew no bounds. The last two songs which will be considered in this study are of the variety just mentioned. One mentions and the other implies what will happen when that particular soldier comes home.

One of these songs was "I'm Gonna Love that Guy like He's never Been Loved Before", while the second song is "Waitin' for the Train to Come In".

Having concluded this portion of the study, it is apparent that certain conclusions may be drawn. These conclusions will be taken up in detail in the final chapter which follows.

I. Stewart Spauld, A History of Popular Music in America, New York: Random House, 1948, p. 3.

CHAPTER V

CONCLUSION

This study has attempted to investigate the influence contemporary history has had upon the music of the times. That it has had an influence the author of this study does not doubt. There are others who believe that there has been such an influence, some of whom have already been quoted.

"It has become a commonplace to say that popular music is an index to the life and history of a nation. Unfortunately, there are still too many people who do not believe it. They are actually unaware of the extent to which the manners, customs, and current events of every generation have been given expression in popular songs, particularly in the United States; nor do they realize how honestly, and often naively, such songs have reflected the changing character of our people.

"Every period of American history has had its own characteristic songs, from the days of the revolution, when patriotism and politics were the leading themes, to the reckless distortions of the Jazz Age, with its hysterical flouting of all convention or tradition."¹

Findings--The primary purpose of this study has been to show whether or not there has been an influence on the music of any particular period, in this case that of the period between 1930 and 1945. The author has attempted to show that there has been such an influence.

1. Sigmund Spaeth, A History of Popular Music in America, New York: Random House, 1948, p. 3.

The second purpose of this study has been to furnish the teacher of the social studies, particularly the teacher of history, with some way to make the history of a period, any period, more interesting to the student.

History is, in the opinion of many pupils, a boring subject. It is true that much progress has been made in the field, particularly in steering the subject away from the learning of dates. Knowledge and learning of history should be a pleasant task, not drudgery.

It has been a purpose of this study to try to show, by implication, a way by which this could be accomplished. It is believed that the study of the music of a period will help in many ways to lighten the task of both learning and teaching history.

The social studies are of primary importance in the training of students in the principles of citizenship. Many of the traditional courses, with an emphasis upon knowledge, have failed to produce the desired results. Perhaps correlation of courses will provide the answer to the problems confronting the teacher of today.

Music, as has been said previously, is an integral part of the culture of a race. History is a written account of events, usually connected with a philosophical explanation of their causes. It would seem, therefore, that a natural relationship exists between music and history

since one is a part of the other.

Music may be used to show the character of a people, whether that people be rural or industrial. The music of an agricultural people is usually simple, rhythmic and melodic, while the music is, if it is from a city people, complex in character. The same subject matter, thought, mood, and emotion will continue to crop up with unfailing regularity.

"Yet the most interesting discovery made by anyone who plows through the field of American popular music is the consistency with which the same thoughts, moods, and emotions are likely to turn up, and this consistency applies even to subject matter, titles, and details of text and melody. It would be a mistake to think of our popular songs as isolated phenomena, magically arriving by some process of spontaneous birth. They are all part of a continuous flow of human activity, and in practically every case a series of analogies and parallels may be discovered, often widely separated in point of time, but representing exactly the same habits of mind and traditions of behavior."²

It would seem to be borne out by this study that songs of social significance are found more easily in times of stress than in good times, unless some outstanding event, new in history or in the period, has taken place in those good times. For proof, one may consult the collection of song titles found on pages 97 to 127.

Conclusions--First, that the United States is composed of many groups, each contributing its share to

2. Spaeth, op. cit., p. 582.

the music and history of a nation.

Second, that geographic, economic, social and political influences are responsible in some degree for the development of a nation's music.

Third, that there should be correlation between music and history in order to give the pupil a background other than historical, economic, or geographic to the period under consideration.

The material selected should be chosen for its inspirational as well as its informational character. For this purpose, the love songs with which any period seems to abound are of little value.

Implications--This study has concerned itself in the main with history. That it has done so should not be taken to imply that there can be no other correlation with any of the other social studies.

A program which has been planned with correlation in mind will not only make the class more interesting, but will also serve to broaden the horizon of the good teacher.

The Abstract

The social studies are of prime importance in any program of education for democracy. New problems have arisen in the development of the United States which call for a new or more interesting method of teaching.

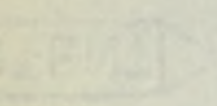
Since progressive education should always be on the lookout for new methods, it would seem that a correlation between the social studies and music might be the answer to some of the problems now confronting the progressive teacher of the social studies.

With this in mind at all times, the present study was undertaken to determine if such correlation would be of value, and if the history of the times actually did have an influence on the music.

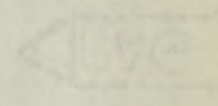
It was important to establish this fact, because otherwise there would be no point in attempting a correlation of any sort between any of the social studies and music.

After a period of intensive investigation, it was determined that the history of a period was reflected by its music. It would seem that a correlation between music and history would be of great value both to the teacher of history and the teacher of music.

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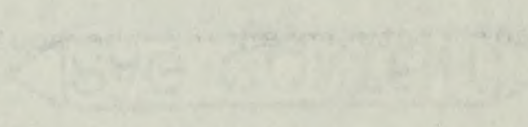


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In order to determine whether or not such a correlation would be of any value, a sample period of United States history was selected. This was the period between 1930 and 1945. This period was selected because it offered a sampling of every major development and crisis that the United States had undergone. It was, so to speak, a telescoped history.

It was found that in every period, and in almost every year of the period under consideration, there was some song or group of songs which would provide the key to how the people felt and reacted toward the period in which they were living.

This study was written with the senior high school or junior college level in mind, but with some modification it could also be used for the junior high schools. One such modification would be the simplification of some of the problems involved. Not many junior high school students would be interested, for instance, in the repeal of the Volstead Act or the devaluation of the dollar, but they would be greatly interested in how the Volstead Act happened to make, or helped to make, the United States a nation of law-breakers.

The economic causes of the depression would have to be simplified in some cases, even for the senior high school student.

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In any case, in the teaching of history, the historical "time line" should be followed, since the subject under consideration is history rather than music.

This study has not attempted to show the influence of any race or culture on the music of the United States, but, on the other hand, it has made no attempt to exclude such an influence. To have attempted to do either of these would have been foolhardy, principally because of the composition of the United States. No one race or ethnic group has ever had a complete monopoly on the music of this country, as can very easily be seen by consulting any standard list of songs.

Are there any songs which may be considered characteristic of a period? What are the characteristics which are outstanding in the music of any period?

First to be considered is the period of the depression. These songs are characterized by the prevailing "blues" feeling. Blues are a melancholy type of music, with the underlying sadness being emphasized by minor or flatted intervals in the scale.

This type of music was outstanding during the first few years of the depression, roughly until 1932. Some of the outstanding songs of this type were "Brother, Can You Spare a Dime?", "I Got Plenty o' Nuttin'", "Dancing With Tears in My Eyes", and "On a Blue and Lonesome Night."

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Persistent sadness is not, however, a long-term characteristic in American music.

That the music of the early depression was an accurate mirror of the times would seem to undeniably. It is true that the country went into a type of lethargy when the depression first started, but it began to come awake within a period of a few short years.

With this awakening, there came a new type of music, new, that is, to the times. Now there is a faster type of music, swing, which reflects fairly accurately the up-swing in domestic affairs. Swing is a hotter type of jazz than the ordinary. Some examples of this type of music are: "Get Happy", "I Got Rhythm", "Around the Corner", "Happy Days Are Here Again"; "Posterity Is Just Around the Corner", and "Life is Just a Bowl of Cherries."

Within a period of three years after the stock market crash the country entered the period of recovery. This period, too, was marked in the music of the times. Some songs of this period were "With a Shine on Your Shoes", "Young and Healthy", "You're an Old Smoothie", "Shuffle Off to Buffalo", "Please, Mister President", and "Marching Along Together".

The period of recovery is characterized by a more spirited type of music, as can be seen from those examples quoted above.

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Within a period of three years after the stock market crash the country entered the period of recovery. This period, too, was marked in the music of the times. Some songs of this period were "With a Shine on Your Shoes", "Young and Healthy", "You're an Old Smoothie", "Shall We Get to Bettin'", "Please, Mister President", and "Marching Along Together".

The period of recovery is characterized by a more spirited type of music, as can be seen from those examples quoted above.

As time passed, it became more and more evident that the United States would be required to assume a role of leadership, and that it could no longer bask in its almost complete isolation. There was some reluctance to face the facts, and this is reflected in the nostalgic songs of the period. This mood persisted even after the war broke out in Europe, and when the United States was steadily becoming more and more embroiled in the affairs of Europe. The only recognizable difference was that the international doings were reflected to a high degree in the nostalgic songs of the period. Some of these songs were "My Sister and I", "There'll Be Blue Birds Over the White Cliffs of Dover", and "It's So Peaceful in the Country".

With the entrance of the United States into the war, the songs of the early war period were of an intensely patriotic vein, such as "Praise the Lord and Pass the Ammunition", "We Did It Before", and "Remember Pearl Harbor."

As the war progressed, and as it became apparent that there would be an Allied victory eventually, the writers of songs went back to the writing of songs which were more cheerful if less inspirational.

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1929

A Gay Caballero
 A Little Kiss Each Morning
 A Ship Without A Sail
 Absence Makes The Heart Grow Fonder
 Ain't Misbehavin'
 Am I Blue?
 Aren't We All?
 Beside An Open Fireplace
 Broadway Melody
 Can't We Be Friends?
 Can't You Understand?
 Chant Of The Jungle
 Deep Night
 Don't Ever Leave Me
 Dream Lover
 Dream Mother
 Eleven Thirty Saturday Night
 Every Day Away From You
 Frontier Days In Old Cheyenne
 Funny, Dear, What Love Can Do
 Georgia On My Mind
 Goodness Knows How I Love You
 Great Day
 Green Eyes
 Gypsy Dream Rose
 Happy Days Are Here Again
 Head Low
 Heigh-Ho, Everybody
 Here We Are
 I Don't Want Your Kisses
 I Kiss Your Hand, Madame
 If I Had A Talking Picture Of You
 If You Were The Only Girl In The World
 I'll Always Be In Love With You
 I'll See You Again
 I'm Just A Vagabond Lover
 I'm Karazy For You
 I've Got A Feeling I'm Falling
 Jericho
 Kansas City Kitty
 Keepin' Myself For You
 Little By Little
 Liza
 Lonely Troubadour
 Louise

Love Me
 Love, Your Spell Is Everywhere
 Mad Dogs And Englishmen
 Mama Don't Allow It
 Mean To Me
 Miss You
 Moanin' Low
 More Than You Know
 My Angeline
 My Coed
 My Fate Is In Your Hands
 My Kinda Love
 My Sweeter Than Sweet
 Old Gypsy
 One Rose
 Over And Over Again
 Pagan Love Song
 Reaching For Someone
 Rockin' Chair
 Romance
 Satisfied
 Serebade Of Love
 Seventh Heaven
 She's Such A Comfort To Me
 Should I?
 Siboney
 Singin' In The Bathtub
 Singin' In The Rain
 Song Of The Bayou
 Song Of The Islands
 S'posin'
 Some Day I'll Find You
 Stardust
 Sunnyside Up
 'Tain't No Sin
 The Song Of The Shirt
 The White Dove
 The Woman In The Shoe
 There's Danger In Your Eyes, Cherie
 They Cut Down The Old Pine Tree
 This Is My Love Parade
 Tip Toe Through The Tulips With Me
 True Blue
 Turn On The Heat
 Underneath The Russian Moon
 Weary River
 Wedding Bells Are Breaking Up That Old Gang Of Mine
 Wedding Of The Painted Doll
 What A Day

Love Me
 Love, Your Spill is Everywhere
 And Love And Satisfaction
 Shall Not Allow It
 Near To Me
 Miss You
 Missing, Low
 More Than You Know
 My Affection
 My Good
 My Fate is in Your Hands
 My Heart is True
 My Sweetest, Then Sweet
 Old Gaby
 One Rose
 Over And Over Again
 Peace Love Good
 Reasoning For Someone
 Reasoning, Gentle
 Romance
 Satisfied
 Serenade Of Love
 Serenade, Heaven
 She's Such A Comfort To Me
 Should I
 Stoney
 Strain, In The Rain
 Strain, In The Rain
 Song Of The River
 Song Of The Islands
 A'corin
 Some Day I'll Find You
 Standfast
 Sunnyside Up
 'Tain't No Sin
 The Song Of The Whirl
 The White Dove
 The Woman In The Shoe
 Where's Danger In Your Eyes, There's
 They Out Grow The Old Pine Tree
 This Is My Love-Song
 Tip Toe Through The Tulips With Me
 True Blue
 Turn On The Heat
 Underneath The Rustle Room
 Waxy River
 Wedding Bells Are Stealing Up That Old Tree Of Mine
 Wedding Of The Fatated Doll
 What A Day

What Is This Thing Called Love?
 When I'm Looking At You
 When It's Springtime In The Rockies
 When The Organ Played At Twilight
 Where The Sweet Forget-Me-Nots Remember
 Why?
 Why Can't I?
 Why Was I Born?
 With A Song In My Heart
 Without A Song
 Wonderful You
 Zigeuner

1930

A Bench In The Park
 Across The Breakfast Table
 African Lament
 All The King's Horses
 And I Still Do
 Around The Corner
 Baby, Oh Where Can You Be?
 Betty Coed
 Beyond The Blue Horizon
 Bidin' My Time
 Blue Again
 Blue Is The Night
 Body And Soul
 Bye Bye Blues
 Can This Be Love?
 Cheer Up
 Cheerful Little Earful
 Come Out Of The Kitchen, Mary Ann
 Cryin' For The Carolines
 Dancing On The Ceiling
 Dancing With Tears In My Eyes
 Down The River Of Golden Dreams
 Embraceable You
 Exactly Like You
 Feeling That Way
 For You
 Get Happy
 Give Me A Moment, Please
 Hangin' On The Garden Gate
 Hurt
 I Got Rhythm
 I Owe You
 I Still Get A Thrill
 If I Had A Girl Like You

What is this thing called love?
 When I'm looking at you
 When it's springtime in the Rockies
 When the Green played at Twilight
 When the Sweetest Forget-me-nots Remember
 Why?
 Why can't it
 Why was I born?
 With a song in my heart
 Without a song
 Wonderful you
 Sincerely

1970

A bench in the park
 Across the breakfast table
 Across the street
 All the King's Horses
 And I still do
 Around the corner
 Away, Oh where can you get
 Betty Good
 Beyond the five horizons
 Blue, my time
 Blue again
 Blue as the night
 Baby and Soul
 The Eye Blues
 Can this be love?
 Cheer up
 Cheerful little family
 Come out of the kitchen, Mary Ann
 Cryin' for the Jarvises
 Dancing on the ceiling
 Dancing with tears in my eyes
 Down the river of golden dreams
 Druggable you
 Exactly like you
 Feeling that way
 For you
 Get happy
 Give me a moment, please
 Having, on the garden gate
 Hurt
 I got my eye on
 Leave you
 I still get a thrill
 It's a girl like you

If I Were King
I'm Confessin'
I'm Satisfied
I'm Yours
In My Hideaway
In The Gloaming By The Fireside
It Happened In Monterey
Lady, Play Your Mandolin
Lawd, You Made The Night Too Long
Lazy Lou'siana Moon
Little White Lies
Love For Sale
Lucky Seven
Maine Stein Song
Malaguena
Moonlight On The Colorado
My Baby Just Cares For Me
My Bluebird Was Caught In The Rain
My Future Just Passed
My Ideal
My Sin
Mysterious Mose
Nina Rosa
Nobody's Using It Now
On A Blue And Lonesome Night
On The Sunny Side Of The Street
Overnight
Reaching For The Moon
Roses Are Forget-Me-Nots
Sing Something Simple
So Beats My Heart For You
Something To Remember You By
Soon S
Sorry
Strike Up The Band
Sweet And Hot
Sweet Jennie Lee
Sweetheart Of My Student Days
Sweetness
Ten Cents A Dance
Thank Your Father
The Free And Easy
The King's Horses
The Kiss Waltz
The Little Things In Life
The Man From The South
The Man I Love
The March Of Time
The Peanut Vendor

The River And Me
 The Rogue Song
 The Strawberry Roan
 The Waltz You Saved For Me
 The Wedding Of The Birds
 Three Little Words
 Time On My Hands
 Two Hearts In Three-Quarter Time
 Walkin' My Baby Back Home
 Web Of Love
 When You're Smiling
 Would You Like To Take A Walk
 Yellow Dog Blues
 You Brought A New Kind Of Love To Me
 You Darlin'
 You're Driving Me Crazy

1931

A Sailboat In The Moonlight
 All Of Me
 Alouette
 An Evening In Caroline
 And Then Some
 At Your Command
 Begging For Love
 Bend Down, Sister
 Between The Devil And The Deep Blue Sea
 By The River Ste, Marie
 Can't We Talk It Over?
 Come To Me
 Confession
 Courtin'
 Cuban Love Song
 Dancing In The Dark
 Delicious
 Do The New York
 Dream A Little Dream Of Me
 Egyptianella
 Elizabeth
 Freddy The Freshman
 Good Evening
 Good Night, Sweetheart
 Got A Date With An Angel
 Guilty
 Have You Forgotten?
 Hello, Beautiful
 Ho Hum
 Hour Of Parting
 How's Your Uncle?

I Don't Know Why
I Don't Mind Walking In The Rain
I Found A Million Dollar Baby In A Five And Ten Cent
Store
I Love A Parade
I Love Louisa
I Remember You From Somewhere
I Still Get A Thrill
I Surrender, Dear
I Watch The Love Parade
I'm A Ding Dong Daddy
I'm Only Human, After All
In Memory Of You
It's Great To Be In Love
It's The Darnedest Thing
I've Got Five Dollars
Just A Little While In Love
Just One More Chance
Laughing At Life
Lazy River
Life Is Just A Bowl Of Cherries
Lies
Little Joe
Love Is Sweeping The Country
Love Letters In The Sand
Mama Don't Want No Peas An' Rice An' Cocoanut Oil
Many Happy Returns Of The Day
Maria, My Own
Marta
Maybe I'm In Love With A Dream
Moonlight Saving Time
My Cradle Sweetheart
My Future Just Passed
My Song
New Sun In The Sky
Nobody Cares If I'm Blue
Now's The Time To Fall In Love
One More Time
Oooh, That Kiss
Out Of A Clear Sky
Out Of Nowhere
Pagan Moon
Paradise
Posterity Is Just Around The Corner
Prisoner Of Love
Putting On The Ritz
Red River Valley
River, Stay 'Way From My Door
Running Between The Raindrops
Save The Last Dance For Me

I Don't Know Why
 I Don't Mind Waiting in the Rain
 I Found a Million Dollar Baby in a Five and Ten Cent
 Store
 I Love a Parade
 I Love Louisa
 I Remember You From Somewhere
 I Still Got a Twirl
 I Surrender, Dear
 I Watch the Love Parade
 I'm a Little Good Lady
 I'm Only Human, After All
 In Memory of You
 It's Sweet to Be in Love
 It's the Darkest Thing
 I've Got Five Dollars
 Just a Little While
 Just One More Chance
 Laughing at Life
 Last Night
 Life is Just a Row of Cherries
 Like
 Little Joe
 Love is Sweeping the Country
 Love Letters in the Sand
 Mamma Don't Let Me Get Too Close to You
 Many Happy Returns of the Day
 Maria, My Own
 Maria
 Maybe I'm in Love with a Dream
 Midnight Swing Time
 My Double Sweetheart
 My Future Just Passed
 My Heart
 New Sun in the Sky
 Nobody Cares if I'm Blue
 Now's the Time to Fall in Love
 One More Time
 Ooh, What Night
 Out of a Dream Sky
 Out of Nowhere
 Pagan Moon
 Parade
 Postcard is Just Around the Corner
 Prisoner of Love
 Putting on the Ritz
 Red River Valley
 River, My First Love
 Running Between the Rails
 Save the Last Dance for Me

She Didn't Say Yes
 She Gave Her Attention To Me
 She Lived Next Door To A Firehouse
 Singin' The Blues
 Sleepy Time Down South
 Smile, Darnya, Smile
 Sooner Or Later
 Starlight
 Sweet And Lovely
 Swinging In A Hammock
 Take My Heart
 That's My Desire
 That's Why Darkies Were Born
 The Night Was Made For Love
 The Thrill Is Gone
 The Torch Song
 There's No Depression In Love
 This Is The Mrs.
 Till The Real Thing Comes Along
 To Have And Hold You In My Arms
 Tonight Or Never
 Try To Forget
 Two Loves Have I
 Under A Texas Moon
 Wabash Blues
 Wabash Moon
 Was That The Human Thing To Do?
 What Do I Care?
 When I Take My Sugar To Tea
 When I'm The President
 When The Moon Comes Over The Mountain
 When We're Alone
 When Yuba Plays The Tuba
 Where The Blue Of The Night Meets The Gold Of The Day
 Whistling In The Dark
 Who Cares?
 Who's Your Little Whoozis?
 Why Dance?
 Wintergreen For President
 Wrap Your Troubles In Dreams
 You Came Along
 You Didn't Have To Tell Me
 You Forgot Your Gloves
 You Try Somebody Else
 You're My Everything
 You're The Sweetest Girl This Side Of Heaven

1932

A Boy And A Girl Were Dancing
A Little Street Where Old Friends Meet
A Penthouse On Park Avenue
A Shanty In Old Shanty Town
Adios, Muchachos
All-American Girl
Alone Together
And Love Was Born
And So To Bed
Andalucia
April In Paris
Auf Wiedersehen
Baby's Birthday Party
Brother, Can You Spare A Dime
By The Fireside
Congratulations
Contented
Drums In My Heart
Falling In Love Again
Farewell Blues
Forty-Second Street
Here Lies Love
How Deep Is The Ocean?
I Don't Stand A Ghost Of A Chance With You
I Guess I'll Have To Change My Plans
I Like To Do Things For You
If I Could Be With You
If I Love Again
I'll Miss You In The Evening
I'm Playing With Fire
In Egern On The Tegern See
In My Heart It's You
Is I In Love? I Is
It Don't Mean A Thing
I've Got A Religion
I've Got You On My Mind
I've Told Every Little Star
Just A Gigolo
Just A Little Closer
Just An Echo In The Valley
Just Because You're You
Let's All Sing Like The Birdies Sing
Let's Have Another Cup Of Coffee
Let's Put Out The Lights And Go To Sleep
Louisiana Hayride
Love Is The Sweetest Thing
Lullaby Of The Leaves

1931

A Fox and A Girl Were Lovers
 A Little Street Where Old Friends Meet
 A Parting On Park Avenue
 A Speedy Trip To New York
 Advice, Encouragement
 All-American Girl
 Alone Together
 And Love Was Born
 And So To Bed
 Anticipation
 April In Paris
 At Wakenham
 Baby's Birthday Party
 Brother, Can You Spare A Line
 By The Riverside
 Congratulations
 Contented
 Dances In My Heart
 Falling In Love Again
 Forever Mine
 Forty-Second Street
 Here I Am Love
 How Deep Is The Ocean?
 I Don't Stand A Chance Of A Chance With You
 I Guess I'll Have To Change My Plans
 I Like To Be With You
 If I Could Be With You
 If I Love Again
 I'll Miss You In The Evening
 I'm Missing With You
 In Town On The Town
 In My Heart It's You
 Is It Love I Am
 It's Not A Man A Woman
 I've Got A Religion
 I've Got You On My Mind
 I've Got Every Little Star
 Just A Minute
 Just A Little Closer
 Just An Echo In The Valley
 Just Because You're You
 Let's All Sing Like The Orioles Sing
 Let's Have Another Top Of Gables
 Let's Put Out The Lights And Go To Sleep
 Louisiana Lullaby
 Love Is The Sweetest Thing
 Lullaby Of The Leaves

Manhattan Madness
 Marching Along Together
 Marine Hymn
 Masquerade
 Mimi
 Moon Song
 Mr. And Mrs. Fitch
 My Silent Love
 Night And Day
 Nobody's Sweetheart
 Off Again, On Again
 On A Roof In Manhattan
 On The Rainbow's Trail
 One More Dance
 Parlez Moi D'Amour
 Pink Elephants
 Play, Fiddle, Play
 Prep Step
 Pul-leeze, Mr. Hemingway
 Rich Man, Beggarm Pauper, King
 Rise 'n' Shine
 Say It Isn't So
 She Came Rollin' Down The Mountain
 Shuffle Off To Buffalo
 Silvery Arizona Moon
 Soft Lights And Sweet Music
 Somebody Loves You
 Snuggle On Your Shoulder
 Strange Interlude
 Sweetheart Serenade
 Sweethearts Forever
 The Song Is You
 The Voice In The Old Village Choir
 The Whisper Waltz
 The Wooden Soldier And The Painted Doll
 Three On A Patch
 Three's A Crowd
 Till Tomorrow
 Too Many Tears
 Try A Little Tenderness
 Turn Out The Lights
 Underneath A Harlem Moon
 When It's Darkness On The Delta
 Where Have We Met Before?
 Willow, Weep For Me
 With A Shine On Your Shoes
 Without You, Emaline
 You Will Come Back To Me
 Young And Healthy

You're An Old Smoothie
 You're Getting To Be A Habit With Me
 Yours

1933

A Thousand Goodnights
 After All, You're All I'm After
 Ah, But Is It Love?
 Annie Doesn't Live Here Any More
 Any Time Is The Time To Fall In Love
 Armful Of Trouble
 Bei Mir Bist Du Schoen
 Bless Your Heart
 Blue Prelude
 Boulevard Of Broken Dreams
 By A Waterfall
 By My Side
 Carioca
 Close Your Eyes
 Come Out, Come Out, Wherever You Are
 Did You Ever See A Dream Walking?
 Dinner At Eight
 Doin' The Uptown Lowdown
 Don't Blame Me
 Easter Parade
 Easy To Love
 Everything I Have Is Yours
 Fan And Aunt Hagar's Blues
 Farewell To Arms
 Fascinating Devil
 Fit As A Fiddle
 Flying Down To Rio
 Give Me A Roll On A Drum
 Goodnight, Little Girl Of My Dreams
 Have You Ever Been Lonely?
 Hey! Young Fella
 Ho Hum! Spring Is Here Now
 Hold Me
 I Can't Remember
 I Cover The Watergront
 I Have To Have You
 I Like Mountain Music
 I Love You So Much
 I Love You, Believe Me
 I Still Remember
 I Wake Up Smiling
 I'll Be Faithful
 I'm In Love With You

You're An Old Smoothie
You're Getting To Be A Habit With Me
Yours

1933

A Thousand Goodnight
After All, You're All I'm After
Ah, But Is It Love?
And I Haven't Live Here Any More
Any Time In The Time To Tell In Love
Ain't It True?
Set Me Right In Between
Miss Your Heart
Five Friends
Houlihan Of Program Bureau
By A Waterfall
My Side
Gone
Close Your Eyes
Come Out, Come Out, Wherever You Are
Did You Ever See A Green Valley?
Linger At Night
Join The Yellow Lowdown
Don't Leave Me
Linger Around
Last To Love
Everything I Have Is Yours
Run And Meet Susan's Blues
Reverell To Arms
Fascinating Devil
Fit As A Fiddle
Fling Down To Rio
Give Me A Hand On A Firm
Goodnight, Little Girl Or My Dream
Have You Ever Seen Lonely?
Hey! You're Telling
No More, Spring Is Here Now
Hold On
I Don't Remember
I Love The Waterfront
I Have To Have You
I Live On Main Street
I Love You So Much
I Love You, Believe Me
I Still Remember
I Wake Up Smiling
I'm In Love With You

In A Little Second Hand Store
 In The Valley Of The Moon
 It's Only A Paper Moon
 Jimmy Had A Nickel
 Jungle Drums
 Keep Young And Beautiful
 Lazy Bones
 Let's Fall In Love
 Look What You've Done To Me
 Love Is Nothing But You
 Love Is The Sweetest Thing
 Love Lost
 Lovely
 Lovely To Look At
 Lover
 Lucky Me, Lovable You
 Mine
 Missouri Moon
 Moonlight And Pretzels
 Music makes Me
 My Hat's On The Side Of My Head
 My Little Grass Shack In Kealakaua, Hawaii
 My Moonlight Madonna
 Nobody Knows And Nobody Seems To Care
 Old Faithful
 Old New England Moon
 On The Trail
 One Minute To One
 One Morning In May
 Orchids In The Moonlight
 Please, Mr. President
 Puddin'head Jones
 Ro-ro-rolling Along
 Reflections In The Water
 Shadow Waltz
 Shadows On The Swanee
 Shanghai Lil
 Shoo The Hoodoo Away
 Sitting On A Rainbow
 Smoke Gets In Your Eyes
 Something Had To Happen
 Sophisticated Lady
 Spirits
 Stars Fell On Alabama
 Stormy Weather
 Sweet Madness
 Temptation
 The Little Old Church In The Valley
 The Moon Is Low

The Old Spinning Wheel
 The Talk Of The Town
 The Touch Of Your Hand
 There's A Cabin In The Pines
 There's A Home In Wyomin'
 There's Something About A Soldier
 This Time It's Love
 To Be Or Not To Be In Love
 Tom Thumb's Drum
 Trouble In Paradise
 Trust In Me
 Two Buck Tim From Timbuctoo
 Two Little Blue Little Eyes
 Two Tickets To Georgia
 Under A Blanket Of Blue
 Was My Face Red
 We Just Couldn't Say Goodbye
 We Love Us
 We'll Build A Little World
 We'll Make Hay While The Sun Shines
 We're In The Money
 When It's Lamp-Lighting Time In The Valley
 When The Little Red Roses Get Blue
 Where The Golden Daffodils Grow
 Who's Afraid Of The Big Bad Wolf?
 Without That Certain Thing
 Yesterday
 You Have Taken My Heart
 You Are Always In My Arms
 You're Devastating
 You're Gonna Lose Your Gal
 You're My Past, Present, and Future
 You've Got Everything
 You've Got To Be A Football Hero

1934

A Needle In A Haystack
 After You've Gone
 Aintcha
 All Through The Night
 An Old Water Mill
 Anchors Aweigh
 Anyhting Goes
 Baby, Take A Bow
 Believe It, Beloved
 Blow, Gabriel, Blow
 Butterfingers
 Cocktails For Two
 Cross Your Fingers

Don't Let It Bother You
Dream Avenue
Dust On The Moon
Easy Come, Easy Go
Fair And Warmer
Fare Thee Well
Fight On
Flirtation Walk
For All We Know
For Instance
Fun To Be Fooled
Garden Of Roses
Goodnight, My Love
Got The Jitters
Hands Across The Table
Have A Little Dream On Me
Hello, Baby
I Believe In Miracles
I Get A Kick Out Of You
I Hate Myself
I Lost My Gal From Memphis
I Love To Play A Piccolo
I Love You So
I Never Dreamt
I Only Have Eyes For You
I Saw Stars
If There Is Something Lovelier Than You
If You Didn't Care For Me
I'll Follow My Secret Heart
I'll String Along With You
I'm In The Market For You
June In January
La Cucaracha
La Rosita
Let's Take A Walk Around The Block
Like In A Story Book
Little Man, You've Had A Busy Day
London On A Rainy Night
Lost In A Fog
Love In Bloom
Love Is Just Around The Corner
Love Made A Gypsy Out Of Me
Love Parade
Love Thy Neighbor
Moonglow
Moonlight Reminds Me Of You
Mr. And Mrs. Is The Name
No, No, A Thousand Times No
Okay, Bob

Only A Rose
 Pardon My Southern Accent
 Rancho Grande
 Ragamuffin Romeo
 Ridin' Around In The Rain
 Rolling Down The River
 Santa Claus Is Coming To Town
 Serenade In The Night
 Sing
 So Help Me
 Solitude
 Sobbing Blues
 Stand Up And Cheer
 Stay As Sweet As You Are
 Sweetie Pie
 Thank You For A Lovely Evening
 The Beat O' My Heart
 The Continental
 The Moon Was Yellow
 The Object Of My Affections
 The Old Spinning Wheel
 The One I Love Can't Be Bothered
 The Champagne Waltz
 The Junk Man
 The Very Thoughts Of You
 There Goes My Heart
 Through
 True
 Trust In Me
 Tumbling Tumbleweeds
 Wagon Wheels
 Watching My Dreams Go By
 What A Difference A Day Made
 Where There's Smoke There's Fire
 Why Don't You Practise What You Preach?
 Wild Honey
 Winter Wonderland
 With Every Breath I Take
 With My Eyes Wide Open
 With You
 Wonder Bar
 You And The Night And The Music
 You Oughta Be In Pictures
 You're A Builder Upper
 You're The Top

1935

A Beautiful Lady In Blue

A Blues Serenade
 A-Hunting We Will Go
 A Little Bit Independent
 A Little Bit Of Happiness
 A Year From Today
 About A Quarter To Nine
 Accent On Youth
 Alone At A Table For Two
 And Then Some
 Begin The Beguine
 Bess, You Is My Woman Now
 Broadway Rhythm
 By The Sycamore Tree
 Can't Stop Me
 Chasing Shadows
 Cheek To Cheek
 Dance Hagar's Blues
 Dance
 Deep Purple
 Dinner For One, Please, James
 Dodging A Divorcee
 Doin' The Ducky Wuck
 East Of The Sun
 Eeny Meeny Miny Mo
 Every Now And Then
 Everything Is Okey Dokey
 Flowers For Madame
 From The Top Of Your Head To The Tip Of Your Toes
 Gambler's Blues
 Give Yourself A pat On The Back
 Gypsy Fiddles
 Have A Little Faith In Me
 Here's To Romance
 Hypnotized
 I Feel Like A Feather In The Breeze
 I Found A Dream
 I Got Plenty O' Nuttin'
 I May Be Wrong
 I Went Merrily, Merrily On My Way
 If He Cared
 If I Can't Have You
 I'll Never Say "Never Again" Again
 I'm Building Up To An Awful Letdown
 I'm Gonna Sit Right Down And Write Myself A Letter
 I'm In The Mood For Love
 I'm Shooting High
 In A Little Gypsy Tea Room
 In A Sentimental Mood
 In The Middle Of A Kiss

Isn't Love The Grandest Thing?
 It Ain't Necessarily So
 It's Been So Long
 Let Me Sing And I'm Happy
 Life Is A Song
 Lost
 Love Is A Dancing Thing
 Lovely Lady
 Lover, Come Back To Me
 Lucky Girl
 Lullaby Of Broadway
 Lulu's Back In Town
 Mad About The Boy
 Mary
 Maybe
 Midnight In Paris
 Mistaken
 Mister Bluebird
 My Darlings
 My Man's Gone Now
 My Romance
 My Shawl
 Oh, Doctor
 On The Good Ship Lollipop
 On Treasure Island
 Once Upon A Time
 Paris In The Spring
 Please Believe Me
 Quintuplets Lullaby
 Red Sails In The Sunset
 Reminiscing
 Roll Along, Prairie Moon
 She Shall Have Music
 She's A Latin From Manhattan
 Sing An Old-Fashioned Song
 Song Of The Lawn
 Steamboat Bill
 Sweeping The Clouds Away
 Take Me Back To My Boots And Saddles
 Tea For Two
 Tell Me That You Love Me Tonight
 Thanks A Million
 That Wonderful Something
 The Cockeyed Mayor Of Kaunakakai
 The Jockey On The Carousel
 The Lady In Red
 The Little Things You Used To Do
 The Lord's Prayer
 The Loveliness Of You

The Music Goes 'Round And 'Round
 The Night Is Young
 The Words Are In My Heart
 These Foolish Things Remind Me Of You
 Thrilled
 Too Much Imagination
 Top Hat, White Tie, And Tails
 Wasn't It Nice?
 When I Grow Too Old To Dream
 When The Blüom Is On The Sage
 Why Shouldn't I?
 With All My Heart
 Without A Word Of Warning
 You Are My Lucky Star
 You Let Me Down
 You're All I Need

1936

A Bundle Of Old Love Letters
 A Fine Romance
 A Melody From The Sky
 A Star Fell Out Of Heaven
 Afterglow
 All My Life
 All That I'm Asking Is Sympathy
 Back In The Hills Of Colorado
 Big Chief De Sota
 Caminito
 Carelessly
 Christopher Columbus
 Close To Me
 Cuban Pete
 Danger In Your Eyes
 'Deed I Do
 Did I Remember
 Did You Mean It?
 Empty Saddles
 For Sentimental Reasons
 Get Thee Behind Me, Satan
 Goodnight, My Love
 Goody Goody
 Half Of Me
 Hand Me Down My Walking Cane
 Happy Feet
 I Want To Be Happy
 I'll Stand By
 I'll Teach You A Thousand Love Songs
 I'm An Old Cowhand

I'm Following You
I'm Putting All My Eggs In One Basket
I'm Sailing On A Sunbeam
In The Chapel In The Moonlight
Is It True What They Say About Dixie?
It's A Sin To Tell A Lie
It's Delovely
I've Got A Feelin' Your Foolin'
I've Got You Under My Skin
Knock, Knock, Who's There?
Lazy Weather
Let Yourself Go
Let's Face The Music And Dance
Let's Put Our Heads Together
Lights Out
Living In The Sunlight
Lonesome Road
Me And The Moon
Molly
Moon Over Miami
Moonlight And Shadows
Mr. Ghost Goes To Town
No Regrets
On The Beach At Bali-Bali
One, Two, Button Your Shoe
Out Of The Past
Pennies From Heaven
Poinciana
Rainbow On The River
Robins And Roses
Say Si Si
Shoe Shine Boy
Sing A Little Theme Song
Smiling
Stars In My Eyes
Take My Heart
Tea On The Terrace
That's Life, I Guess
The Glory Of Love
The King Of Swing
The Martins And The Coys
The One Rose
The Organ Grinder's Swing
The Way You Look Tonight
The Whiffenpoof Song
There Is A Tavern In The Town
There's A Small Hotel
There's Something In The Air
These Foolish Things Remind Me Of You

To Be Forgotten
 Until The Real Thing Comes Along
 Wah-Hoo!
 We Saw The Sea
 What's The Name Of That Song?
 When Did You Leave Heaven?
 When I'm With You
 When My Dreamboat Comes Home
 When The Red Red Roses
 Where Are You?
 Whippoorwill
 With Plenty Of Money And You
 With Thee I Swing
 Would You?
 You Can't Pull The Wool Over My Eyes
 You Started Me Dreaming
 You Turned The Tables On Me
 You're Not The Kind

1937

A Big Bouquet For You
 A Gay Ranchero
 All At Once
 An Evening In Caroline
 As Long As You're Not In Love With Anyone Else
 Babes In Arms
 Blossoms On Broadway
 Blue Eyes And Music
 Bob White
 Boo Hoo!
 Ebbside
 Gone With The Wind
 Harbor Lights
 Have You Got Any Castles, Baby?
 Have You Met Miss Jones?
 He 's A Gypsy From Poughkeepsie
 Hitting The Bottle
 How Are You Tonight In Hawaii?
 I Double Dare You
 I Know Now
 I'd Be Lost Without You
 I'd Love To Live In Loveland
 If I'm Dreaming
 If You Were The Only Girl
 I'm Only Making Believe
 In The Still Of The Night
 I've Got My Love To Keep Me Warm
 It Looks Like Rain In Cherry Blossom Lane

Johnny One-Note
 Josephine
 Little Old Lady
 Lo-lo-lonely
 My Cabin Of Dreams
 Never In A Million Years
 Nice Work If You Can Get It
 Off The Record
 Ole King Cole
 Once In A While
 One Big Union For Two
 Peckin'
 Remember Me
 Rosalie
 Roses In December
 Roses In The Rain
 Sailboat In The Moonlight
 Satan Takes A Holiday
 September In The Rain
 Sharing
 Sing Me A Song Of Social Significance
 Snake Charmer
 So Rare
 Somewhere In Old Wyoming
 Song Without A Name
 Stardust On The Moon
 Sweet Leilani
 That Old Feeling
 The Dipsy Doodle
 The Girl On The Police Gazette
 The Kid In The Three Cornered Pants
 The Lady Is A Tramp
 The Lambeth Walk
 The Merry-Go-Round Broke Down
 The Moon Got In My Eyes
 The One Rose That's Left In My Heart
 There Must Be Somebody Waiting
 There's A Gold Mine In The Sky
 There's A Lull In My Life
 There's A Wah Wah Girl
 This Year's Kisses
 Too Marvelous For Words
 True Confession
 Vieni, Vieni
 We're Going To Balance The Budget
 When The Organ Played Oh, Promise Me
 Where Or When
 Whispers In The Dark
 With Pleasure

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Without Your Love
You Are So Fair
You Can't Stop Me From Dreaming

1938

A Tisket A Tasket
Alexander's Ragtime Band
All Ashore
Bei Mir Bist Du Schoen
Between A Kiss And A Sigh
Blue As The Night
Cathedral In The Pines
Dawn Of A New Day
Deep In A Dream
Ferdinand The Bull
Flat Foot Floogie
Franklin D. Roosevelt Jones
Get Out Of Town
Have You Forgotten So Soon?
Heigh-Ho
I Hadn't Anyone Till You
I Married An Angel
I Miss A Little Miss Who Misses Me In Sunny Tennessee
I Must See Annie Tonight
I Ups To Her And She Ups To Me
I'm On A See-saw
In A Window In A House In Caroline
In My Little Red Book
Isn't It Heavenly?
It's A Lonesome Old Town When You're Not Around
It's Wonderful
I've Got A Pocket Full Of Dreams
Jeepers Creepers
Just A Kid Named Joe
La Conga
Little Sir Echo
Love Walked In
Maybe I Love You Too Much
Mexicali Rose
Martha
Music, Maestro, Please
My Cigarette Lady
My Mom
My Reverie
Ol' Man Mose
On The Bumpy Road To Love
Penny Serenade
Please Be Kind

Prelude To A Kiss
 Says My Heart
 Sing For Your Supper
 Singing A Song To The Stars
 Some Day My Prince Will Come
 St. Louis Blues
 Stop Beating Around The Mulberry Bush
 Tears Of Palestine
 Telling It To The Daisies
 Thanks For The Memory
 The Biggest Aspidistra In The World
 The September Song
 The Umbrella Man
 This Can't Be Love
 Ti-Pi-Tin
 Toy Town Admiral
 What's The Use?
 When It's Harvest Time
 Whistle While You Work
 You Go To My Heart
 You Must Have Been A Beautiful Baby
 You're The Only Star In My Blue Heaven

1939

A Faded Summer Love
 A Little Bit Independent
 Adios, Marquita Linda
 All In Fun
 All The Things You Are
 All This And Heaven Too
 An Orchid To You
 And The Angels Sing
 At The Balalaika
 Au Revoir, Pleasant Dreams
 Baby Me
 Be Careful With Those Eyes
 Because There's A Danger In You
 Begin The Beguine
 Bless You
 Blue Orchids
 Bye Bye Blues
 Concert In The Park
 Confucius Say
 Darn That Dream
 Day In, Day Out
 Deep Purple
 Do I Love You?
 Down In The Alley

Frenesi

Give It Back To The Indians

Heaven Can Wait

Heaven In My Arms

I Didn't Know What Time It Was

I Get Along Without You Very Well

I Like To Recognize The Tune

I Want A Hat With Cherries

If I Didn't Care

I'll Never Smile Again

In An Eighteenth Century Drawing Room

In An Old Dutch Garden

In The Heart Of The Dark

In The Shadow Of The Rockies

Indian Summer

It's A Blue World

It's A Hundred To One

Katie Went To Haiti

Leanin' On The Old Top Rail

Lilacs In The Rain

Lonesome Walls

Maria Elena

Mister Roosevelt, Won't You Please Run Again?

Moon Love

Moonlight Serenade

My Darling

My Guitar And You

My Prayer

My Pretty Quadroon

Our Love

Over The Rainbow

Scatterbrain

Shoot The Sherbet To Me, Herbert

South Of The Border

Stairway To The Stars

Starlit Hour

Sunrise Serenade

Take Along A Little Love

That Lucky Fellow

The Army Air Corps Song

The Beer Barrel Polka

The Hut Sut Song

The Jumping Jive

The Lamp Is Low

The Man With The Mandolin

The Very Thought Of You

There's A Tear For Every Smile In Hollywood

Three Little Fishes

Three O'clock In The Morning

Trees
 Vagabond Dreams
 We've Come A Long Way Together
 What's New?
 When Vagabond Dreams Come True
 Where Can You Be?
 Where Was I?
 Wishing

1940

A Nightingale Sang In Berkeley Square
 All Or Nothing At All
 Angels Of Mercy
 Any Bonds Today?
 Arms For The Love Of America
 Bewitched, Bothered, And Bewildered
 Blueberry Hill
 Cabin In The Sky
 Can't Get Indiana Off My Mind
 Careless
 Ferryboat Serenade
 Fools Rush In
 God Bless America
 High On A Windy Hill
 How High The Moon
 I Could Write A Book
 I Give You My Word
 I Hear A Rhapsody
 I Threw A Kiss In The Ocean
 Imagination
 It All Comes Back To Me Now
 Just A Little Bit South Of North Carolina
 Let Me Love You Tonight
 Let's Be Buddies
 Louisiana Purchase
 Make Believe Island
 Oh, Johnny, Oh, Johnny, Oh!
 Only Forever
 Or Have I?
 Playmates
 Practise Makes Perfect
 Say It
 Sierra Sue
 Sleepy Lagoon
 Strange Fruit
 Tango Of Roses
 The Breeze And I
 The Jersey Bounce

The Last Time I Saw Paris
 The Nearness Of You
 The Woodpecker Song
 The Singing Hills
 There I Go
 Too Romantic
 Trade Winds
 Tuxedo Junction
 Until Tomorrow
 Walkin' By The River
 We Could Make Such Beautiful Music Together
 We Three
 When That Man Is Dead And Gone
 When The Swallows Come Back To Capistrano
 When This Crazy World Is Sane Again
 When You Wish Upon A Star
 Wise Old Owl
 With The Wind And The Rain In Your Hair
 You Are My Sunshine
 You Walk By

1941

Amapola
 Around And Around She Goes
 B-I B1
 Babalu
 Buckle Down, Winsocki
 Cherry
 Concerto For Two
 Daddy
 Deep In The Heart Of Texas
 Do I Worry?
 Don't Cry
 Elmer's Tune
 Everything Happens To Me
 Ev'ry Time
 G'bye Now
 He's 1-A In The Army
 Hi, Neighbor
 I Don't Want To Set The World On Fire
 I Don't Want To Walk Without You
 Intermezzo
 It All Comes Back To Me Now
 It Happened In Sun Valley
 It's Always You
 It's So Peaceful In The Country
 Let's Get Away From It All
 My Sister And I

Oh, Look At Me Now
 On The Isle Of May
 So You're The One
 Someone's Rocking My Dreamboat
 The Anniversary Waltz
 The Boogie Woogie Piggly
 The Chattanooga Choo Choo
 The Shepherd's Serenade
 The Story Of A Starry Night
 The Things I Love
 There, I've Said It Again
 There'll Be Blue Birds Over The White Cliffs Of Dover
 There'll Be Some Changes Made
 This Is No Laughing Matter
 This Love Of Mine
 Tonight We Love
 Two Hearts That Pass In The Night
 You And I
 Yours

1942

A String Of Pearls
 Abraham
 Be Careful, It's My Heart
 Blues In The Night
 Closer And Closer
 Dearly Beloved
 Der Fuehrer's Face
 Don't Sit Under The Apple Tree
 Evening Star
 Everything I've Got
 He Wears A Pair Of Silver Wings
 I Can't Tell A Lie
 I Dood It
 I Left My Heart At The Stage Door Canteen
 I'm Getting Tired So I Can Sleep
 I've Got A Gal In Kalamazoo
 I've Got Plenty To Be Thankful For
 Jingle, Jangle, Jingle
 Johnny Doughboy
 Let's Start The New Year Right
 Massachusetts
 Me And My Melinda
 Mister Five By Five
 Moonlight Cocktails
 Moonlight Mood
 My Devotion
 Nightingale

One Dozen Roses
 Praise The Lord And Pass The Ammunition
 Remember Pearl Harbor
 Rose Ann Of Charing Cross
 Rose O'Day
 Say It With Firecrackers
 Somebody Else Is Taking My Place
 Superman
 Tangerine
 The President's Birthday Ball
 There's A Star Spangled Banner Waving Somewhere
 This Is The Army, Mr. Jones
 Warsaw Concerto
 Weep No More My Lady
 When The Lights Go On Again All Over The World
 White Christmas
 Who Wouldn't Love You
 With My Head In The Clouds
 Yesterday's Roses

1943

A Fellow On A Furlough
 A Lovely Way To Spend An Evening
 Along The Navajo Trail
 And Russia Is Her Name
 As Time Goes By
 Blame The Gremlins
 Brazil
 By The Mississippi
 By The River Of The Roses
 Comin' In On A Wing And A Prayer
 Don't Get Around Much Anymore
 Don't Sweetheart Me
 Duffy's Tavern
 For Me And My Gal
 For The First Time
 He's A Right Guy
 He's My Guy
 Hey, Good Looking
 Holiday For Strings
 How Sweet You Are
 I Came Here To Talk For Joe
 I Can't Say No
 I Had The Craziest Dream
 I Heard You Cried Last Night
 I Lost My Sugar In Salt Lake City
 I Wish That I Could Hide Inside This Letter
 I Never Mention Your Name, Oh No!

If You Please
 I'll Be Around
 I'll Be Home For Christmas
 I'll Pray For You
 I'm Sending X's To A Girl In Texas
 In The Blue Of Evening
 It Can't Be Wrong
 Johnny Zero
 Kansas City
 Many A New Day
 Moonlight Becomes You
 My First Love
 My Shining Hour
 Let's Get Lost
 Let's Sing A Song About Susie
 Never A Day Goes By
 Oh, What A Beautiful Morning
 Out Of My Dreams
 Paper Doll
 People Will Say We're In Love
 Pistol Packing Mama
 Poor Jud
 Put Your Arms Around Me, Honey
 See That You're Born In Texas
 Speak Low
 Star Eyes
 Sunday, Monday, Or Always
 Take It Easy
 Taking A Chance On Love
 That Old Black Magic
 The Cowboy Serenade
 The Ferris Wheel
 The Surrey With The Fringe On Top
 There Are Such Things
 There's A Harbor Of Dreamboats
 They're Either Too Young Or Too Old
 Wait For Me, Mary
 What Am I Going To Do With Susie?
 What's The Good Word, Mr. Bluebird?
 Whoopee!
 Why Don't You Do Right?
 Wonder When My Baby's Coming Home?
 You Always Rhyme With Everything That's Beautiful
 You Belong To My Heart
 You'd Be So Nice To Come Home To
 You'll Never Know

1944

A Little On The Lonely Side
A Tree Grows In Brooklyn
Amor
An Hour Never Passes
And Her Tears Flowed Like Wine
And Then You Kissed Me
Baia
Besame Mucho
Big Back Yard
Chiapnecas
Dance With A Dolly
Did You Ever Get That Feeling In The Moonlight?
Don't Ever Change
Don't You Know I Care?
Evalina
Everytime We Say Goodbye
Going My Way
Goodnight, Wherever You Are
Holiday For Strings
How Blue The Night
How Many Hearts Have You Broken?
I Begged Her
I Didn't Know About You
I Don't Care Who Knows It
I Don't Want To Love You
I Dream Of You
I Couldn't Sleep A Wink Last Night
I Fall In Love Too Easily
I Love You
I Wanna Get Married
I'll Be Seeing You
I'll Get By
I'll Walk Alone
I'm Making Believe
Is You Is Or Is You Ain't My Baby?
It Could Happen To You
It Had To Be You
It's Love, Love, Love
Just A Little Fond Affection
Just A Prayer Away
Kentucky
Leave Us Face It
Let's Take The Long Way Home
Long Ago And Far Away
Magic Is The Moonlight
Mairzy Doats
Meet Me In St. Louis

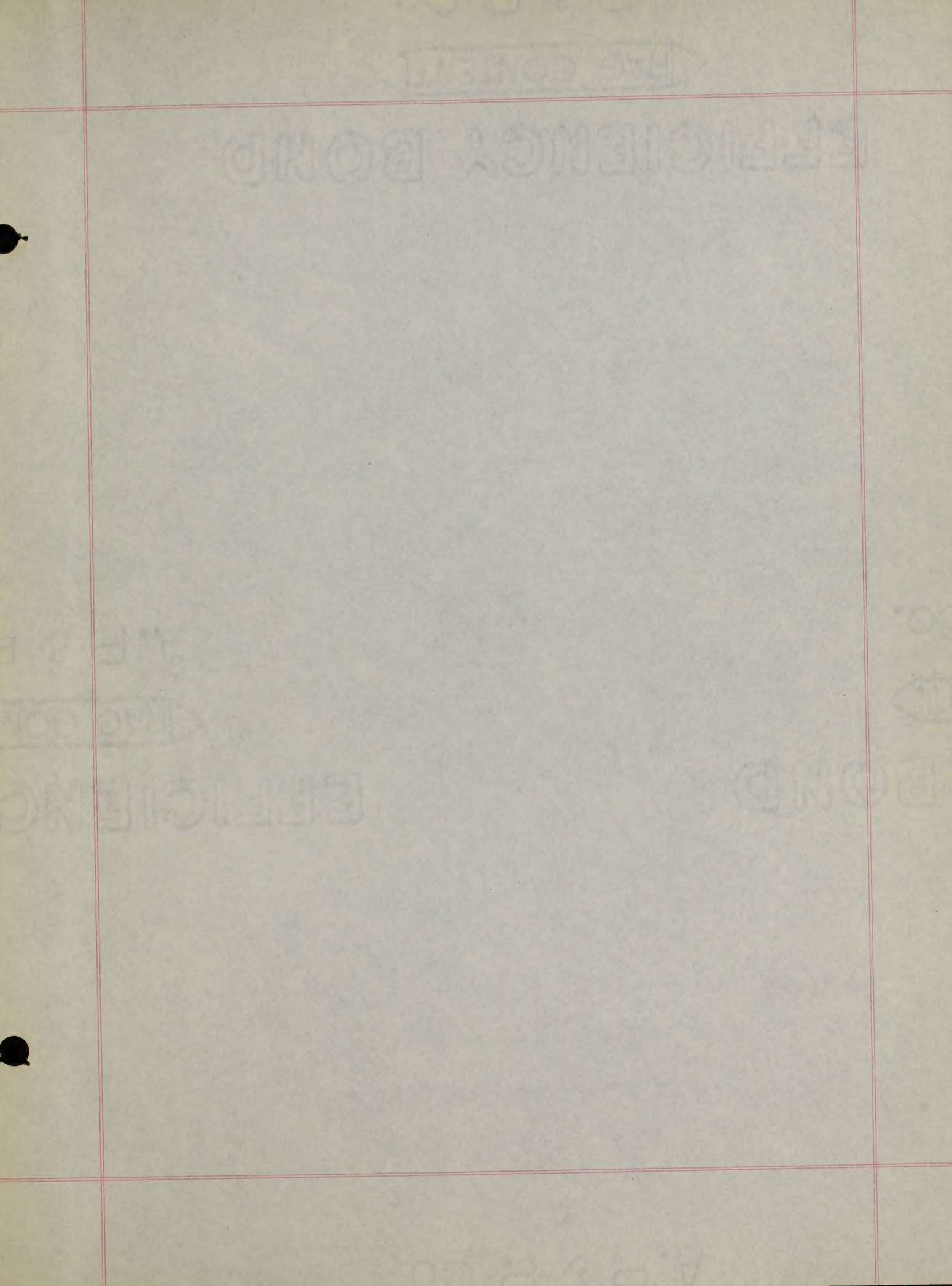
Milkman, Keep Those Bottles Quiet
 My Heart Tells Me
 No Love, No Nothing
 Please No Squeeza Da Banana
 Poinciana
 San Fernando Valley
 Saturday Night
 She Broke My Heart In Three Places
 Shoo Shoo Baby
 Since You Went Away
 Sleighride In July
 Strange Music
 Some Day I'll Meet You Again
 Sweet Lorraine
 Swinging On A Star
 The Trolley Song
 There Goes That Song Again
 There's No You
 Tico Tico
 Time Waits For No One

1945

A Little On The Lonely Side
 A Real Nice Clambake
 A Stranger In Town
 Ac-Cent-Tchu-Ate The Positive
 After A While
 All I Owe I Owe Iowa
 All Of My Life
 All Through The Day
 And There You Are
 Autumn Serenade
 Bell Bottom Trousers
 Candy
 Can't You Read Between The Lines?
 Close As The Pages Of A Book
 Come To Baby, Do
 Counting The Days
 Day By Day
 Don't Fence Me In
 Dream
 Gotta Be This Or That
 He's Home For A Little While
 Homesick
 I Dream Of You
 I Should Care
 I'd Do It All Over Again
 If I Loved You

I Wish I Knew
I'll Always Be With You
I'm Always Chasing Rainbows
I'm Beginning To See The Light
I'm Gonna Love That Guy Like He's Never Been Loved Before
In Love In Vain
Isn't It Kinda Fun?
It Might As Well Be Spring
It's A Grand Night For Singing
It's Been A Long Long Time
I've Got A Locket In My Pocket
June Is Bustin' Out All Over
Laura
Lily Belle
Love Letters
More And More
My Dreams Are Getting Better All The Time
My Heart Sings
My Pet Brunette
No Can Do
On The Atchison, Topeka, And Santa Fe
Patience And Fortitude
Put That Ring On My Finger
Remember When
Rum And Coca Cola
Sentimental Journey
Shame On You
Some Day, Some Where
Sweet Dreams, Sweetheart
That's For Me
The More I See You
The Wish I Wish Tonight
There Is No Breeze
There Must Be A Way
Till The End Of Time
Too Many Irons
Twilight Time
Waitin' For The Train To Come In
What's The Use Of Wond'rin'?
When I Marry Mr. Snow
When The Children Are Asleep
While You're Away
You Can't See The Sun When You're Crying
You Won't Be Satisfied
You'll Never Walk Alone

Source: "Fifty Years of Song Hits", The Billboard, Special Issue, October 2, 1948.

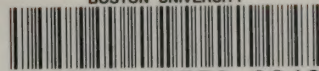


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